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NUMBER 30

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**SAM
THE SHAM!**

**NATHAN
JURAN!**
THE SEVENTH
VOYAGE OF
SINBAD

**AL
FRAZIER!**
OF THE RIVINGTONS

EDWARD BERNDT!
BOWERY BOYS
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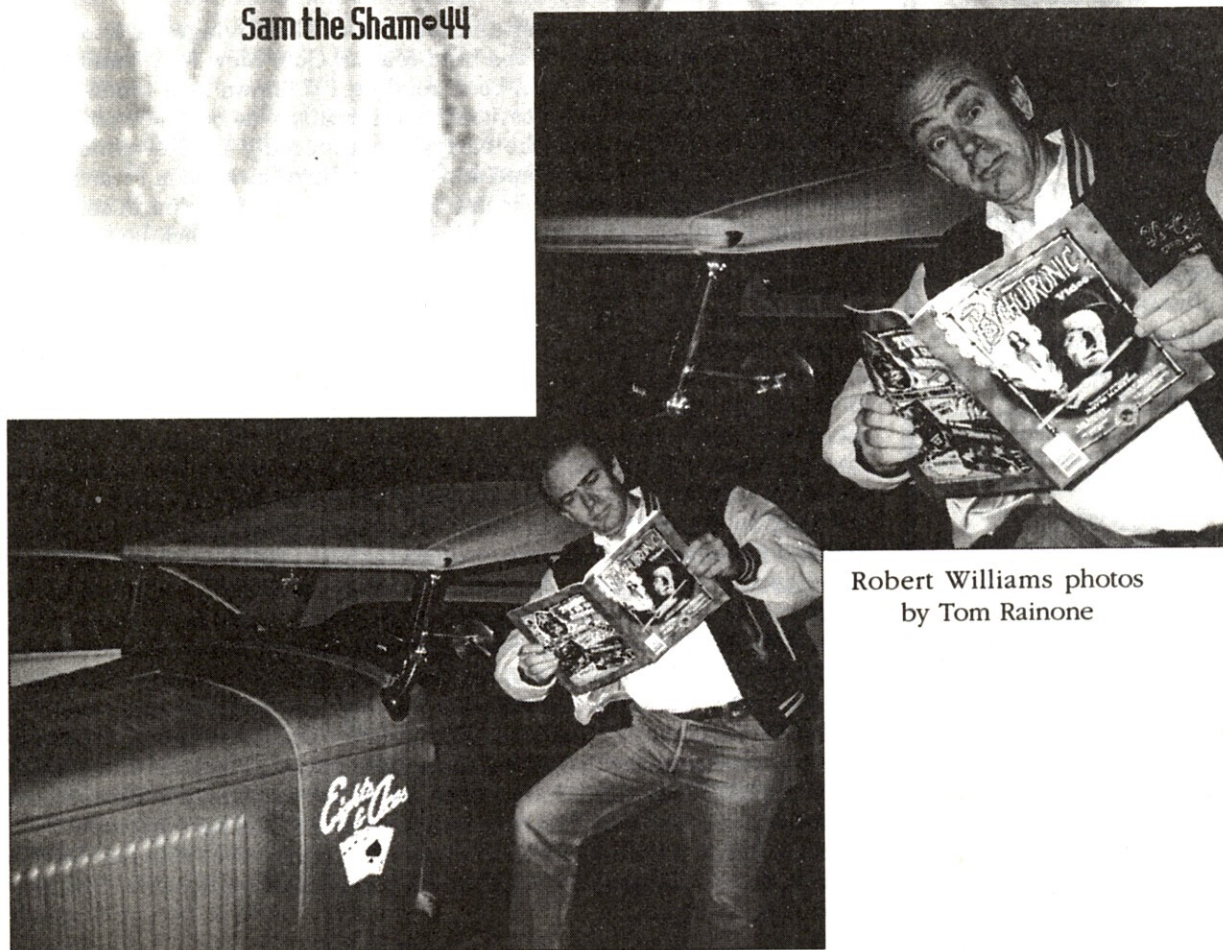
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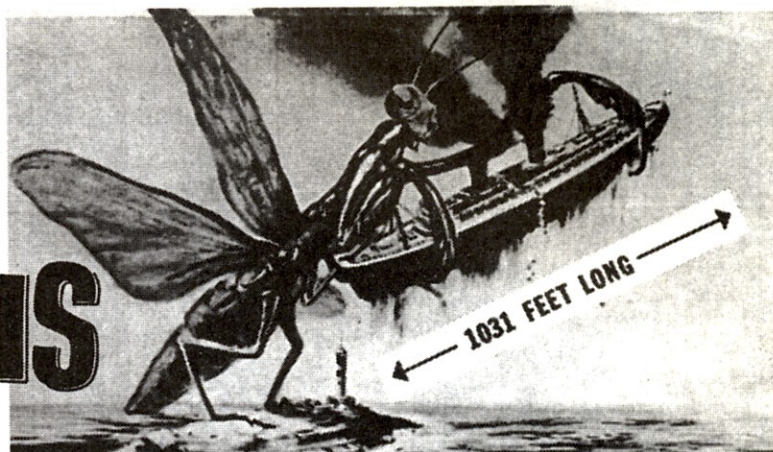
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Robert Williams photos
by Tom Rainone



PSYCHOTRONIC® NUMBER 30, 1999

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EDWARD BERNDs worked with Frank Capra, directed **THE THREE STOOGES** (including Curly, Shemp, Joe Besser and Joe DeRita!) in shorts and features, directed **BLONDIE** and **BOWERY BOYS** movies, juvenile delinquent movies (**HIGH SCHOOL HELLCATS**, **REFORM SCHOOL GIRLS**) and sci fi movies (**QUEEN OF OUTER SPACE**, **RETURN OF THE FLY**). I grew up watching lots of Bernds movies on TV and saw his Stooges shorts over and over and over again. I was pleased to be on the same radio show (hosted by Allen Handelman) with Bernds a few years ago. We talked about his favorite feature, **WORLD WITHOUT END**. He has an amazing memory for a man in his 90's! For PV, he even talked about writing Stoooge gags for Elvis! Justin Humphreys, who interviewed Marc Lawrence for our last issue, interviewed Bernds for this, our 30'th.

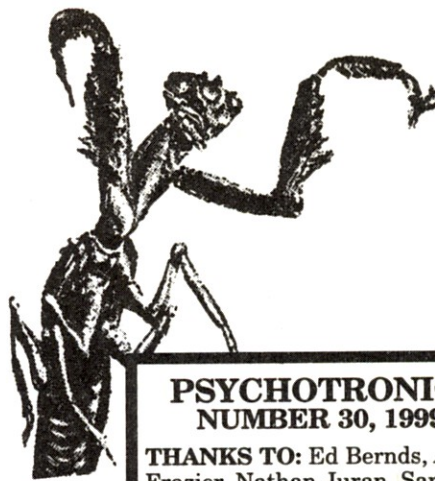
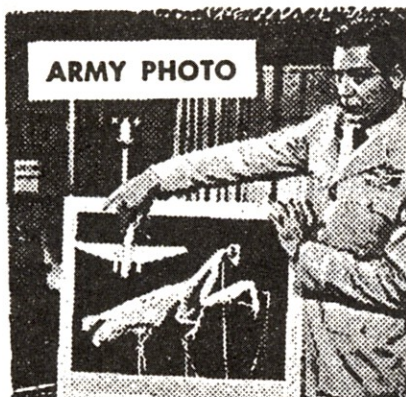
AL FRAZIER was the leader and founder of The Rivingtons, the West Coast vocal group that recorded "Papa (and Mama) Oom Mow Mow" and "The Bird's The Word." Anybody who has been reading PV knows how much I love those songs (and Papa's many imitations). Papa really was on "the records, TV and the radio" all the time in the early 60's, especially in Cleveland (thanks to **GHOULARDI**). Since then Papa and "Surfin' Bird" have been recorded by many bands and singers, and have been heard in many movies and in countless commercials. Frazier retired recently (he suffered a heart attack last summer), but was the leader of several excellent R+B groups over a period of 50 (!) years. I simply had to interview him myself.

NATHAN JURAN (aka **HERTZ**), from Austria, directed one of my all time favorite movies, **THE SEVENTH VOYAGE OF SINBAD**, which gave me nightmares after I saw it in a theater with my father as a kid. That fact alone would be enough for me to want an interview, but he also worked with John Ford, made other Ray Harryhausen animated classics (**TWENTY MILLION MILES TO EARTH** and **FIRST MEN IN THE MOON**), "you won't believe!" movies I used to watch on **GHOULARDI** (**THE BRAIN FROM PLANET AROUS** and **ATTACK OF THE 50' WOMAN**), Irwin Allen TV sci fi shows, and is the only person who directed Ron and Nancy Reagan in a movie (**HELLCATS OF THE NAVY**). Justin Humphreys, of Virginia, has also interviewed R. G. Armstrong, Richard Bakalyan, Royal Dano, Jonathon Haze, Bo Hopkins and L. Q. Jones for PV.

SAM THE SHAM (aka Sam Samudio) from Dallas, is one of the coolest people ever to hit the top 40. Sam and his Memphis based Pharoahs (who rode to gigs in a hearse) were much more than a novelty, "frat rock" or party band. "Wooly Bully," "Rang Dang Do," and "Lil' Red Riding Hood" were their best and biggest hits, but they recorded lots of excellent R+B material and were in **WHEN THE BOYS MEET THE GIRLS**. Sam also got to act with Roy Orbison, record with Duane Allman and was the inspiration for one of the best tribute LPs around (**Turban Renewal**). Prof. Fred Hopkins also interviewed Conrad Brooks, Edd Byrnes, James Hong, David Marks and Larry Tamblyn for PV. "Uno Dos, One, Two, Tres, Quatro..."



SHATTERING THE ICY SHACKLES!



This is PV #30 (!). Someone pointed out that Castle Of Frankenstein (a big 60's influence) only made it to #28. Then again, other current movie/trash culture... zines that started after us, have been published more frequently (and even on time!). I still have worries about the effects of the internet, but since we got "hooked up," two sections of PV are growing: the letters and Never To be Forgotten. Several readers used to send or fax me obit clippings, now others email some every day. I like writing obits for worthy show biz, music... people, especially the many ones who are ignored by mainstream media. One person who deserved more attention was Del Close. I met him in Chicago and was allowed to sit in on one of his improv classes and he visited Mia and I in Manhattan. We'll never forget him doing lit cigarette tricks for us in Katz's Deli on Houston St.

Due to overwhelming demand (and to celebrate this #30 issue), we finally have decided to offer an official PSYCHOTRONIC video tape. MONDO PSYCHOTRONIC is two solid hours of footage that "you won't believe!" See ad on pg 9. If you get the E! channel, I was interviewed for two E! documentaries that should debut this summer. One is on Russ Meyer and the other is on the late Al Adamson. Unfortunately, I learned that Meyer is in the early stages of Alzheimers. My article on 60's country music movies will be in a future issue of Lowest Common Denominator (LCD). Copies are free in the NYC area, or try www.wfmu.org. If you want to clear out all or part of your video collection, we are still looking for used or extra copy SP speed VHS tapes of feature films from any era, any country (as long as they're subtitled or dubbed), of any type for our local video store. As long as the tapes and boxes are in good shape, we're interested in trading for them (subscriptions, merchandise...). No bootlegs, dupes, porn or promos! You could send your list or ask and we'll send a master list of what we're looking for. Please write, call, fax, or E-Mail (info on opposite pg.)

NYC movies now cost \$9.50 (!) thanks to Loews Cineplex Entertainment (a merger of Cineplex Odeon/Loews and Sony). Manhattan tickets have gone up 27 % in the last five years. One company now controls almost half the screens in Manhattan (and most are no bigger than a local shopping mall multiplex screen). They would now control over 70% of the screens if not for anti-trust lawsuits brought by the State Attorney General. On Easter we went to see THE MATRIX at The (Loews) Astor in Times Square. I've always liked that theater because it's the largest in town and has a great sound system. We had to wait (a long time) for the late show (all others were sold out). To make a long story short, we ended up in the middle of a teen gang riot and had to flee the theater (along with other frightened and pissed off patrons) just as the movie was starting. Kids grabbed whatever they could from the (grossly overpriced) candy counter and started throwing candy, then counter display parts at people. I was nearly knocked on the head by a heavy plastic candy stand. The young weekend employees couldn't do anything but stand around and the many cops outside didn't come in until people started running out. In many years of going to movies in "grindhouses" in Cleveland and New York (on 42nd St.) I never saw anything like it. Is this the new safer New York City? We eventually saw Keanu dodge bullets in a mall in PA. eXistenZ was a lot better.

PSYCHOTRONIC® NUMBER 30, 1999

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DEDICATED TO: Skip Spence

COVER: Harry Alan Towers' THE MILLION EYES OF SU MURU (67), from A.I.P.

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GHOUARDI/PAPA/BIRD...

The new CD, *Celebrities At Their Worst Vol. 2* (Dale Ashmun reviewed Vol. 1 a few issues ago) has some really wild cuts from Brian Wilson, Tiny Tim, Linda McCartney, Sammy Petrillo (!) and some recording outtakes from Ernie "Ghoulardi" Anderson. The air in that studio really "turns blue" when ol' Ernie gets on the mic! - **Scott Conish (New Hartford, NY)** *Nick Bogus Presents Celebrities At Their Worst Vol. 2 is available from Mad Deadly Worldwide Communist Gangster Computer God, Box 420464, S. F., CA 94142.*

I Heard "Surfin' Bird" on a radio ad for a local jewelry store. Also if you have a DVD player, check out *BOOGIE NIGHTS*. It features commentary by Paul Thomas Anderson. Over the end credits he talks about his father and how he really didn't care about the legacy of Ghoulardi until his father passed on. He also talks about the shock of losing his father and Robert Ridgley within days of each other. Deleted scenes are also a plus. - **Mitch Lovell - Ridgley, a voiceover artist (like Anderson) and a family friend, played the porn movie producer who goes to jail. BOOGIE NIGHTS was his last of many acting credits.**

The local PBS station carried a documentary on the Surf Ballroom in Clear Lake, Iowa. "Surfin' Bird" was heard and it was mentioned that The Trashmen played at The Surf. - **Randall Zimmerman (Ft. Worth, TX)** *The famous club is where Buddy Holly, Ritchie Valens and The Big Bopper played their final show 40 years ago.*

HEAVEN'S BURNING, an Australian flick (on video) starring Russell Crowe and Youki Kudoh is a pretty good shoot 'em up road movie. Towards the end, "Surfin' Bird" by The Trashmen comes blasting out of a car radio. Gonesville Daddy- O. - **Paul Barrett (Penarth, South Wales)**

I recently got to see a (new) Ghou! show! He showed SANTA CLAUS from Mexico. Lots of sound efx and cut-ins. He used the PAPA clip every time the kids looked through the telescope. Fuckin' hysterical! - **Chip Hess**

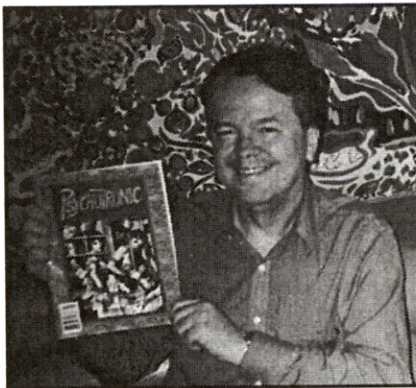
I do a (university) radio show in Edmonton, Alberta. I looked for as much of the music that was played on The GHOUARDI show as possible and played it. - **Chris Andrich (St. Albert, Alberta, Canada)** *Great idea! Stay Sick!*

LARRY TAMBLYN

Enjoyed PV# 29, especially the Larry Tamblyn interview. I've had the Standells episode of THE MUNSTER on tape for many many years, and always cringe in embarrassment at the lame songs they perform - knowing how good their records were/are. Many (otherwise good) American bands of this era seem to have been forced into fake Beatlehood, which reinforces how accurate John Waters was when he spoke of "Those honky

Beatles who ruined rock'n'roll". - **David Tamsitt - On the MUNSTERS, The Standells did "I Want To Hold Your Hand" and the dance number "Come On And Ringo." Herman dances and says "They're almost as good as Kate Smith!"**

I've enclosed a news clipping from the Austin American Statesman detailing the demise of the fake 80's Standells at the hands of the Austin Police Department. It happened on Nov. 14, '87. I was there! I remember going to Big Mamou and taking my only Standells album (Try It) to get autographed. I entered the club as the fake Standells were playing their first and only song. The lights came on when they finished and there were many people rushing around to my total confusion. After a while, a man took the stage microphone and explained that the group were impostors. He said they had been allowed to play a song so the police would have a stronger case against them. The sham group had made the rounds of some radio stations earlier in the day and had been recognized as fake by someone who



Larry Tamblyn

called the real Dick Dodd in California who agreed to fly to Austin to aid the police. Dick Dodd (then played) with an Austin band backing him. After the set, I followed Dick Dodd into the bathroom and had him sign my album. - **Randy Spiros (Austin, TX)** *The imposter singer was jailed with a \$1000. bond. Fake rock groups (no real or original members) are sadly much more common today then ever. There were once fake versions of Moby Grape, The Animals, The Archies (!), and Fleetwood Mac. In '69, a long haired American "Zombies" actually went on TV (The Memphis Talent Party) and pretended to sing "Time Of The Season." They were not arrested.*

I just wanted to tell you how much I dug the new issue. Everyone in the nyc rock/culture scene is talking about and digging the Standells piece- it's great!!! - **Bernie Kugel (Mystic Eyes)** *On pg. 48 it should have said: Tamblyn, 17 years old at the time.*

CORNEL WILDE

Thank you for the Cornell Wilde interview/article. THE NAKED PREY was and is one of the greatest movies I've ever seen and I've always been disappointed that there wasn't more published about Cornell's career. Thanks again. - **Rick LeCompte (Oakland, CA)**

I'd like to see BEACH RED, having just experienced THE THIN RED LINE. NO BLADE OF GRASS was a real punch in the face for me in mid -70's Ann Arbor. You could have mentioned the presence of Peter Sellers wife to be Lynn Frederick or the Roger Whitaker title song. Maltin's TV guide sees GRASS as being a mere update of "old" post nuke thriller PANIC IN YEAR ZERO! - but John Christopher's original novel (The Death Of Grass) was published in England in 1956. So, if anything, PANIC nipped DEATH, as Castle Of Frankenstein pointed out decades ago. - **Hugh Shelton (Centerline, MI)**

Entertainment Weekly did a big story on the making of THE THIN RED LINE and confirms that BEACH RED was Terence Malick's conceptual inspiration (for the rotating interior monologs and the metaphysical mood). As you indicated, it's only available from Video Search of Miami. I'd be curious to know if the video Malick saw was that one. It was a Spanish import badly transferred from PAL, with Spanish subtitles! (VSOM gives you fair warning in their catalog that they use foreign prints). At least it's uncut. Pretty cutting edge for a major studio (WB) film of the time. The guy with the arm blown off is in the trailer, which I saw before THE WAR WAGON as a kid in '67. Gave me nightmares for years. Also the earliest studio film I know of in which a guy says "s—!" (twice). Sure enough, it's subtitled ("Mierda! Mierda!") (Halliwell sez the first is IN COLD BLOOD, from later that year). Of course, that could be cut from the US print. Surely WB will finally release this when either THIN RED LINE or RYAN comes out. - **Gordon Smith**

MARC LAWRENCE

PV #29 was one of the best yet. The Marc Lawrence interview was excellent! As was the one with the late Cornell Wilde. - **Harold Pfeffer (The Bronx)**

Marc Lawrence is also in SWAP MEET (79), a drive-in comedy from Dimension Pictures, which also features Danny De Vito and Rhea Perlman, Danny Goldman, George Memmoli, Jonathan Gries, Robert Ridgely, and Debbie Richter. - **Chris Poggiali**

What stupid BONANZA director had an egg tossed at Lawrence's face, that prick, asshole bum Robert Altman? Fuck Him! He'll never work in this town again, lousy fuck! - **Hugh Shelton (Centerline, MI)**

The introduction to the Marc Lawrence interview and the interview itself had many hints to his private life. All that, the reminiscence, and the filmography made the article essential. - **Wolfgang Warnken (Bremen, Germany)** Many letters claimed that Justin Humphrey's Lawrence interview was the best in PB for a long time and I agree (despite the typos). A tearful Lawrence was interviewed on a segment (on 50's blacklisting) of Peter Jennings's special THE CENTURY (ABC) series. I wish we had written a bit more about blacklisting over alleged Communist Party membership, leanings, contributions... though. It was in the news recently because director Elia Kazan (ON THE WATERFRONT, EAST OF EDEN, BABY DOLL...) received a special lifetime Academy Award and some in the audience refused to applaud. Kazan, like Lawrence (and other actors and directors) named names under oath. The people they mentioned would probably have been blacklisted anyway, and it didn't stop some of them (like Lawrence) from being blacklisted themselves. By the way, I think A FACE IN THE CROWD (which Lester Bangs first told me about) was Kazan's most brilliant feature.

GRETA GYNT

Greta Gynt was right about British National producing THE COMMON TOUCH, produced and directed by John Baxter. The Nostalgia Video version runs for some 90 mins. while the original was 103 mins. Some cuts involve Greta's song and dance number. Gynt also did some television work. She

appeared on THE ADVENTURES OF AGGIE starring Joan Shawlee. Three episodes were edited into a film for British release in the 50's. She also guested on the 50's Independent Television series THE GAY CAVALIER (!), starring Christian Marquand. - **Tony Williams (Dept Of English, S. Ill. U.)**



My interview with Greta looks great but there are some errors made by whoever rewrote it. On page two she is listed to have appeared in DEAD MANS EYES. The title is DEAD EYES OF LONDON. On page 77 at the end of the text: "An early Hammer production..." This is not correct, it was never a Hammer Film. - **Nels Solberg (Finland)** DEAD MAN'S EYES of course, starred Lon Chaney Jr. DARK EYES OF LONDON (aka HUMAN MONSTER) was from British Pathe. For some reason, I was thinking of Bela in MYSTERY OF MARY CELESTE (35), which was an early Hammer production. Both errors were mine.

JESUS FRANCO

When I think of Orson Welles having to deal with schlockpadre Jesus Franco, I want to barf up both lungs. - **Hugh Shelton (Centerline, MI)** Actually Welles chose to hire Franco, who did a great job, and at the time, wasn't yet known for making countless bad movies. Welles' FALSTAFF (CHIMES AT MIDNIGHT) is available from Luminous (see ad). On pg. 45 it should have said: Spain's most notorious and honored director - Luis Bunuel (!).

That Garth Brooks movie (with David Marks) has been cancelled due to the main investor pulling out. - **Donald Farmer** Did any body catch the AMERICAN JUSTICE (A+E) show in Jan. on the L.A. mob? It featured Liz Renay (PV #28) talking about Mickey Cohen.

REVIEWS

Re: THE GHOUL - '33 version with Karloff: Do you know that the COMPLETE version, 79 mins, with all the image intact, including some beautifully terrifying Karloff sequences - HAS BEEN FOUND some 6 or 7 years ago in Great Britain. It has, of course the complete original credits and has been shown on TV - Channel 4 for instance - at least three times since its re-discovery. For its first TV showing the channel even invited Frank Launder and Sidney Gilliat who told reminiscences about the shooting. So I'm really surprised that American video dealers are still trying to sell the much inferior and incomplete print as THE ONLY EXISTING print? I sometimes wonder if we really live on the same planet. What about THE DEVIL WOLF OF SHADOW MOUNTAIN that you announced as a 'rediscovered' film recently? Is it really available? - **Jean-Claude Michel** - Several PV readers pointed the fact that I reviewed the cut GHOUL print that had recently been sent to us. The uncut print has been available for quite a while from Sinister Cinema. We're happy to have knowledgeable readers, and yes we do live on different planets. Word is that DEVIL WOLF was in fact never finished

I dug watching the TEN FOR TWO a lot. I had missed some of the stuff in it when projecting it at the movie theater. A couple of the folks involved in it are still around town, Gary Rasmussen, the bassist of The Up, plays with Scott Morgan's band a lot, and Peter Andrews, co-producer of the event, is here, too. I interviewed him and John Sinclair on my radio show in '92,

Andrews was telling about the experience of flying out to NYC to meet with the Lennons at the Dakota prior to doing the benefit, & how Lennon sat on the bed and played him a new song on the guitar ("John Sinclair" I'm guessing?), and asked him quite sincerely, "What do you think?" He was still amazed by the whole experience. - **Frank Uhle (Ann Arbor, MI)**

You are correct in your praise of *THE GIRL IN GOLD BOOTS*, I think it's T.V. Mikels best work. Some film reference books I have list Dennis Hopper as a cast member in *HEX*. - **David Tamsitt**

GIRL IN GOLD BOOTS is a near great time piece wonder and yet it's MST3K material in a *REBEL SET* kinda way. Ted Mikels sells most of his movies, posters and pressbooks mailorder, autographed on request, from TVM Global. Call (702) 261-0051. - **Hugh Shelton (Centerline, MI)** Thanks for the info. MST3K has finally been cancelled by the way.

If my memory serves, *THE GIANT GILA MONSTER* also boasts the late Jack Starr (Norton Record artist, filmmaker, demented genius) as an extra. He said that soon after, he was offered job at A.I.P. (I believe) in make-up, but was underage at the time and unable to get parental consent. - **C. J. Price**

RE: *THE GLASS CAGE*. Isn't Arlene Sax aka Arlene Martel who worked on TV under that name through the 70's? She was in the Bradbury Building again for an *OUTER LIMITS* episode that Harlan Ellison wrote (Demon With The Glass Hand) and was Spock's fiance on *STAR TREK* (Amok Time). - **A. Toshiro (S.F.)** She was also in the biker movie *ANGELS FROM HELL* (68)!

Another great issue. A quick note re: the review of *MOVIEHOUSE MASSACRE* - "Alice Raley" is actually Rick Sloane. His first feature, I believe. - **Tim Murphy** That explains a lot. Sloane is known for his *VICE ACADEMY* movies.

Do you have any books on Ray Dennis Steckler? - **Mike DeLuca (Westchester, PA)** There are none, but there is a chapter on him in the *Re-Search Incredibly Strange Films* book (which we still sell).

RE: *IMPACT* (PV #28), just reverse the female roles. Ella Raines was the heroine who helps save Brian Donlevy's sanity while Helen Walker played the murderous wife. - **Keith Brown (Jamaica, NY)**

FIRST SPACESHIP ON VENUS was released many years ago on video in Germany as *KRIEG IN DER GALAXIE* (*WAR IN THE GALAXY*). The print runs 88 min. Recently I bought a copy of *THE SHERIFF WAS A LADY* which was re-released over here in the early 90's. This absurd, almost surreal "Western" is colorful but stupid and a little boring. The movie was shot near Dubrovnik, Yugoslavia. *DETROIT 9000*: Recently I bought a cheap tape with the title *DISCO 9000* (German title *TERROR 9000*). It's a very obscure blacksploitation movie from the mid 70's by D'Urville Martin. I couldn't find anything about it. It has bad, third-rate discomusic and John Poole, Jeanie Bell, Harold Nicholas and other no name actors are in it. *THE TRYGON FACTOR*: The German version of this film is called *DAS GEHEIMNIS DER WEISSEN NONNE* (The Secret of the White Nun). Although Terry-Thomas is in the German version, the part J. Robertson-Justice took over in the British version is that of Sir John, played in the German version by the late Siegfried Schürenberg. After 21 in the series, this was the last "Wallace" for Edie Arent. With 4 Million Marks, this is said to be the most expensive in the series. *TEXAS CHAINSAW MASSACRE: THE NEXT GENERATION*: The original TCM was re-released over here just recently on video (in a slightly cut form) after it was banned since the mid 80's (!). It was

originally released as *KETTENSÄGENMASSAKER* (Chainsawmassacre) and *BLUTGERICHT IN TEXAS* (Bloodcourt in Texas). Other movies banned for a long time or severely cut over here are also re-released (uncut) on video by new, small video companies. - **Andreas Pieper (Munster, Germany)**

Thank you for reviewing my movie *THINGS 3: OLD THINGS* (PV #29). I thought your takes was amusing and pretty much on the money. I'd just like to let your readers know that it is coming out from Dead-Alive Home Video, but that the title has been changed to *DEAD TIME TALES*. - **Ron Ford (Ventura, CA)** Jeremy Horton's *100 PROOF* (PV #26) has been picked up by Water Bearer. *BEHIND LOCKED DOORS* (PV #28) was also released (by Valiant) with the addition of American hard core sex scenes (featuring John Holmes, Sue Nero and others), as *THEN CAME ECSTASY*. *CAMPFIRE TALES* (PV #12) and *ZOMBIE VS. MARDI GRAS* (PV #28), starring Dale Ashmun, are now both from Salt City Video and Troma has picked up Argento's *STENDAHIL SYNDROME* (PV #25). *EVIL STREETS* (PV #29) stars Joseph Zaso. Corman's *THE INTRUDER* aka *I HATE YOUR GUTS* (PV #4) is now from Englewood and Franco's *KISS ME MONSTER* (PV #28) is now from Anchor Bay. An uncut letterboxed German language version (*DER HEXENTOTER VON BLACKMOOR*) of *NIGHT OF THE BLOOD MONSTER* (PV #29) is also available from Cinefear. (516) 485-2673.

OBITS

As usual, PV #28 looks great. By now you've probably heard that Martha O'Driscoll did not play the hunchback in *HOUSE OF DRACULA*; that was Jane Adams who still attends various fan conventions. O'Driscoll narrowly escaped being vampirized by the Count (John Carradine) and ended the successful *Frankenstein* series in the arms of the cured wolfman (Lon Chaney, Jr.). - **John E. Parnum** *MARTHA O'DRISCOLL* was the nurse in *HOUSE OF DRACULA*. Jane Adams was also in *THE BRUTE MAN*.

Southbound just released the *SHORTY THE PIMP* soundtrack. (the late) Don

Julian (and The Larks) were to be the focus of the '74 action comedy, but due to a number of problems and scandals, the film was never finished. One copy of the work print, according to the liner notes, is rumored to be in the possession of Quentin Tarantino, who allegedly paid homage to the film in *PULP FICTION*. The CD, by the way, is superb. - **C. J. Price**

Plump Meg Jenkins was also in the excellent *GREEN FOR DANGER* (46) and *ASYLUM* (72). Another Narejic/Boileaud script was for the trashy Judd Nelson flick *ENTANGLED* (92). - **Michael Will (Montreal)**

KORLA PANDIT was actually born in the Portuguese colony city of Goa (in India), which explains his other "Spanish" name. He also owned his own R+B label (Vita) in the 50's and was known for playing a piano and organ at the same time. *NICKY BLAIR* was in "over 80 films" including (besides those listed) *RUNAWAY DAUGHTERS* and *CRASHING LAS VEGAS* (both 56), *JET ATTACK* (58), *THE NUTTY PROFESSOR* (62), *DIAMONDS ARE FOREVER* (71), *NEW YORK, NEW YORK* (77), *THE SUPERNATURALS* (86), *ROCKY 5* and *GODFATHER 3* (both 90) and several Rat Pack movies. TV credits include *THE MUNSTERS*, *WILD WILD WEST* and *THE MAN FROM U.N.C.L.E.* *NORMAN FELL* was also in *THE KINKY COACHES* and *THE POM POM PUSSYCATS* (80), *THE NAKED TRUTH* (92) and *BEACH HOUSE* (93). *SIR LEW GRADE*: some other early ITC series were *ROBIN HOOD*, *WILLIAM TELL*, and *H. G.*



WELLES' *THE INVISIBLE MAN* and some other features Grade backed were *MADAME SIN* (72) and *THE BIG SLEEP* (78). *DICK O'NEILL* was also in *TO THE SHORES OF HELL* (66), *HAIL* (73), *CHILLER* and *PRIZZI'S HONOR* (both 85), and was a regular on *CAGNEY AND LACY*.

ETC.

I was born and raised in Cleveland and still live here. I remember The Roxy (never went in, though - I was way too young), remember going to the Cinerama Theater downtown to see *HOW THE WEST WAS WON*, went to The Detroit to see *DEADLY WEAPON* but didn't get in (again, too young), and went to the Fairview (where I saw *TWO ON A GUILLOTINE*... they had a life-size Guillotine in the lobby with a female dummy in it), and The Riverside (where, among many other pictures, saw *IT! THE TERROR FROM BEYOND SPACE*, *THE MAGIC SWORD*, *JACK THE GIANT KILLER*, *GODZILLA VS. THE THING*, and *THE TINGLER* (a friend of my Sister's got the wired seat). There's a Walgreen's there now, and the Fairview is gone as well. The Variety is still on 116th and Lorain, but is deserted. I worked there for a while in the 80's, the last time they showed movies and hosted a few concerts. Anyway, I want to say again that I love the magazine and read all the reviews and articles in it. Great job! - **Nicholas D'Amico** - *I went to all the movie theaters you mentioned too and I went to The Roxy as often as possible before it closed, since I was about 16. I was lucky to witness the very last days of the original old fashioned burlesque circuit there, complete with star strippers with pasties, a small house band and "baggy pants" comedians. The Detroit in Lakewood, is still open!*

My mother (!) bought me the original *PSYCHOTRONIC* Encyclopedia for a birthday gift in '84 while I was in college. It changed my life by organizing all the scattered memories of my B movie upbringing. I used to take the Encyclopedia to parties where people would guffaw over entries they had fond memories of watching, then spill beer over it. It's in bad shape, but still readable and treasured. - **Russell Murphy** (Shaker Hts., Ohio)

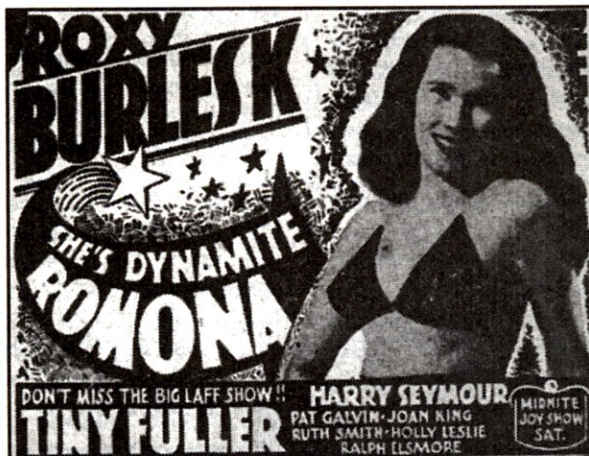
I have loved your magazine since #1. It's great and provides info on cool flicks found nowhere else. Don't let those nitpickers that complain about minor typo errors get to you. I think you are doing an excellent job considering how small of a staff you have. I'm sure many people are going to bitch and moan about the last two issues both being numbered 28. Screw them! It'll probably make #29 a collector's item and some nerd will put it in a plastic bag and try to sell it at a convention for \$100. RE: The Native Americans list, add the late great tip top daddy Charlie Feathers, who I believe was part Cherokee. Also, I believe rockabilly great Billy Lee Riley ("Flying Saucers Rock 'N' Roll") was part Native American. - **Bob Doerr** (Pittsburgh) Other additions to the musicians list (PV #28) are Waylon Jennings and Lee Hazelwood.

Your growing First Nations entertainers list brought to mind a rumor that's been floating around up here for decades: that "Mayan" Yma Sumac is actually Iroquois and off a reservation near Kitchener, Ontario. - **Michael Will** (Montreal)

My eyes really popped out when I saw the photos on page 90 (PV #29). Although your friend Charlie may be from Ohio, these three pictures are from Tacoma, Washington. The top pictures are from in front of The Roxy Theatre. Right up the street on 9th Ave. is The Rialto. I managed these theaters in 1973 - my first legit job. My uncle Carl Elis was a projectionist at

The Rialto and The Temple Theaters in '73. The building behind the guy with SHE CREATURE sign was for decades, the home of Gunderson Jewelers, which my maternal grandmother managed for about 14 years. An old theater man named Will J. Conner had a 5-house chain in Tacoma, consisting of The Roxy, Rialto, Temple, Narrows and Procter St. theaters. IN '73 I got a job doing the newspaper ads for those houses by day and managing The Roxy and Rialto by night. During that time, the city began construction on a project to turn several streets into an outdoor shopping mall (a crazy idea in a city where it rains every day) and the sidewalk and street in front of the Roxy (not far behind where THE SHE CREATURE is standing) fell into the downstairs lobby and women's restroom. Thereafter, the theater was closed and I only had to manage The Rialto. Keep Up the good work! - **Michael Copner** (Cult Movies publisher)

Those great photos from Charles Beesley made me realize I've been reading *PSYCHOTRONIC*, in its various formats, for 18 years, ever since Howard Smith wrote about it in the Voice. Amazing! Any chance of getting Charles to write again for your magazine? Keep up the good work. Though I admit I don't have the time I once had for watching psychotronic films, I always enjoy reading the magazine. - **Rich Brower** (Staten Island, NY) *Always good to hear from the land of Andy Milligan. We'll ask Beesley. By the way, those mysterious issues on last issue's back cover were some of the original (weekly!) xeroxed PSYCHOTRONIC TV guides from 1980-81.*



You may have queued for Brian Wilson recently, but last week I queued for David Thomas! Yes, Pere Ubu last Thursday played an extraordinary show in front of 200 or so people here in Sydney, and I waited around for a while to shake his hand. It was a pleasure to do so, Pere Ubu were one of the first new wave/alternative bands I got into, as a 15 year old back in 1980, so they've been very influential to me. I've stuck with them throughout each new release since then, and the last couple of recordings (Ray

Gun Suitcase and Pennsylvania) have really made it worthwhile. Their live performance was amazing, they are even more avant garde then ever, yet they can turn on the raw power as well. Their current machine/synth/Theremin player is amazing. I tried to speak to Jim Jones afterwards, but he was holed up by a local guitarist. The last (and only other) musician I have queued to meet was Stan Ridgeway a couple of years ago... - **David Tamsitt** - *Jones and I both worked at branches of the same downtown Cleveland Record Rendezvous store in the early 70's (Hi Cecil - wherever you are!), then were both in the band Mirrors for a while. I worked briefly in the same Cle Hts. store (The Drome) with Thomas when his pre LP Pere Ubu were practicing in the store's basement. I thank Thomas, store owner John Thompson and Cle magazine editor Jim Ellis for encouraging the start of PSYCHOTRONIC (my first published movie reviews were in Cle in 77/8). And while I'm at it, thanks to John Morton, Michele Zalapany, Anton Fier, and the late Bradley Fields for helping me settle into Manhattan and find a job and apartment there in '79. I loved early Wall Of Voodoo records (and Ridgeway's solo LPs) by the way.*

In your intro you mentioned the first time you and Mia met. The first date that I took my wife Susan on was to Cleveland for your Psychotronic Film Festival to see *GLEN OR GLENDA* and *THE INCREDIBLY STRANGE CREATURES* etc etc.....and she still married me. - **Rich Oravitz**, (Canfield, Ohio) *That series was at The Cleveland Institute Of Art. You're lucky*

that you just got married. One young female in attendance for Ed Wood's *GLEN OR GLENDA* had a sex change not long afterwards. (True)

I've been reading your mag for many, many years now, and its continued to be one of the most entertaining mags out there. I enjoy the interviews; the reviews of all the different videos, both old and new (its certainly made me and my brother -who borrows all my issues- search out some of those films); the Never to be Forgotten section, as well as your editorial comments. I miss the old store you had in the village, where I purchased most of the back issues (I have all of them except issue 1), but I'm glad to see that there are at least a few fanzines like yours that have a distinct personality. My favorites are Shock Cinema, Cult Movies, and, most recently BadAss MoFo. Keep up the great work on the mag. Let's see some more off the wall interviews and I hope you continue to publish for a long time to come. - **Nick Caputo**

I'm 20 year sold sci-fi/horror maniac and I found some materials about you and your store. I was enthusiastic! I hope I'll go to New York sometimes and visit you. - **Martin Pomothy (Slovakia)**. Sorry that we don't have a New York store anymore, but you are the first Slovakian horror maniac we've heard from. We also received a recent letter from a guy (Malcolm Callus) in Malta coming to see our (defunct) store.

I was delighted that you appreciated my modest efforts on *DEADLY SPAWN* (review in the PV Guide). You're the only author I've read so far to focus on the plot points I was focused on when I wrote it. However, I was surprised and non-plussed when I read that somebody I never heard of named Tim Sullivan is credited with co-director/ screenwriter! I assume that this is a bizarre error. On film, the story is credited to (producer) Ted Bohus, John Dods, (you leave him out, but shouldn't: some of his effects are really quite good), and me. The screenplay and direction are credited solely to me. - **Douglas McKeown (NYC)** It was a bizarre error. (*RETURN OF THE ALIEN'S*) *DEADLY SPAWN*, as the out of print video was titled, was made in New Jersey in '82 and was a wonderful 42'nd St. viewing experience.

I have been such a fan of your work for years - my tattered, beloved copy of the *FIRST Psychotronic* film guide never leaves my side and I so looked forward to the new edition which I bought right away when it came out in 1996. I have to say I was a bit disappointed with various omissions though. I know you had to pick and choose and update and expand and the *LOOK* of the new guide is great, but why include films like *CLEAN AND SOBER*

and *AT CLOSE RANGE* and not keep true psychotronic classics like *FROM HELL IT CAME* and *ATOM AGE VAMPIRE* ?? The reason I bring it up is there are many who only have your new guide and would never discover these weird, hilarious gems like I was able to. Just so you don't feel like I'm writing you to only complain, I LOVED your calendars. I bought and kept every

single one and I truly hope you continue them. Were they stopped after a certain point?? Anyway, keep up the good work. Love the magazine. - **mjlogan** - I was afraid this confusion would happen! The St. Martin's book *THE PSYCHOTRONIC VIDEO GUIDE*, is in fact, a sequel to the Ballantine book *THE PSYCHOTRONIC ENCYCLOPEDIA*. They do not have reviews of the same movies (except for a few that were updated and re written. My hope is to some day have the two books updated, corrected and combined into one PV review book. Meanwhile both books are in print and can be ordered from any book store (if they don't already stock



Rob Giffen (of NYC, seen here with his brother Russ) created these *ASTRO ZOMBIE* ("The best movie ever made.") masks.

them) or from us.

Dear Mike and Mia: Forgive the first name basis by which I'm addressing you, but I feel like I know you since I've been reading *PSYCHOTRONIC* pretty much from its inception. I just wanted to tell you that I'm about your age, I teach English in a community college on Long Island, I've been addicted to psychotronic movies since I was five, and I've turned countless friends onto your wonderful magazine. Michael, you are a hoot! I hope your magazine never gets too slick or "academic." Keep up the fantastic work. P.S. Do you know whatever happened to Rick Sullivan? I used to receive his *GORE GAZETTE* in the mail in Exxon envelopes!! - **Allen Kupfer** Sullivan lost his corporate Manhattan Exxon job many years ago for using their xerox machines and mail room to print and distribute his (much missed) fanzine. He is alive and well in New Jersey, but no longer publishes.

Your comment on the Internet, Bill Gates, etc. is one of the best things you've ever written. I personally feel that computers are a great evil, that cyberspace is inherently Republican, and that the so-called Y2K bug us simply the inevitable consequence of late capitalism investing all of its energies in the creation of a mechanical monster - **Paul Roen (Two Harbors, MN)** We received many letters and E-mail messages about the pros and cons of computers., the internet... I'm getting tired of writing and thinking about it myself.

PV

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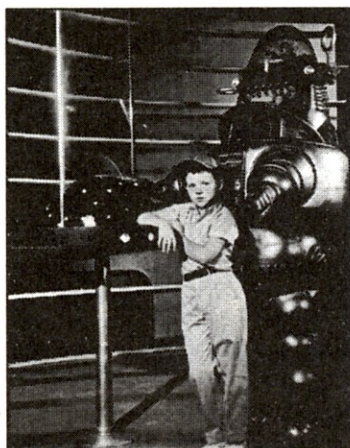
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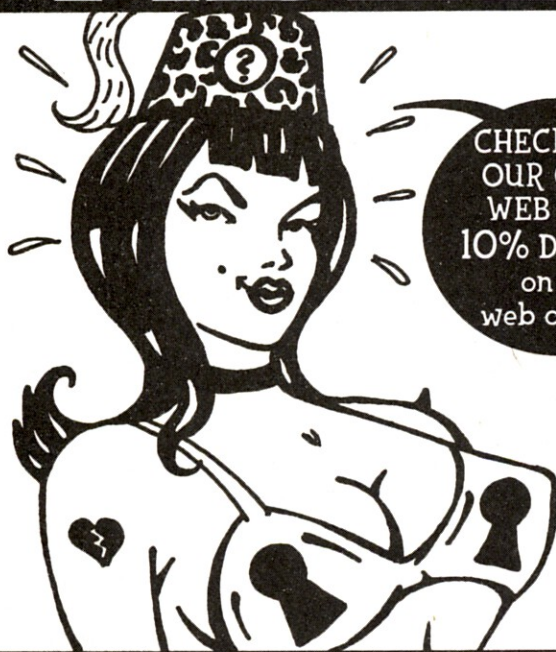
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SCREAM IN THE NIGHT (35) D Fred Newmeyer, S Norman Springer. P Ray Kirkwood

In Singapore (it looks more like Cairo) police detective Jack Wilson (Lon Chaney Jr.) is after Johnny Fly (Manual Lopez), a suave thief with a pencil thin mustache who kills with a noose. He eventually arrests, then uses makeup to impersonate Butch (Chaney in makeup similar to his dad's in ROAD TO MAN-DALAY), the owner of a local saloon. Butch is a crude, hard drinking, scarred, tattooed, stooped knife throwing gambler with a big earring who is messing with Johnny's jealous French accented woman Mora (the Russian Zara Tazil). The nice handsome Lon talks to the bad ugly Lon thanks to decent split screen FX. Blonde Edith (Sheila Terry) has to be rescued, but first has a good fight with Mora. With John (brother of Thomas) Ince as her father, the Korean Phillip Ahn (later in BUCK ROGERS), as an other undercover cop, and Sam Baker (from THE LOST CITY) as Butch's black bartender. The sound is mediocre and there is no music. The short lived Commodore Pictures gave Chaney his first star roles in this 56 mins. feature and in THE SHADOW OF SILK LENNOX the same year. This is the '43 Astor re-release version.

DAUGHTER OF THE TONG (Sinister, 39) D Raymond K. Johnson, S Alan Merritt, P Leslie F. Scott Jr.

Grant Withers (from MR. WONG movies) stars as an F.B.I. agent who impersonates a Chicago gangster visiting San Francisco. The "illustrious one" (Evelyn Brent from THE SEVENTH VICTIM) leads an alien smuggling operation out of a hotel. The less than an hour Times (roadshow) release is packed with car chases, a laughable mass fist fight and comedy relief from Harry Harvey (who plays pinball). With Dorothy Short (SPOOKS RUN WILD) and Dave O'Brien (REEFER MADNESS) as a sister and brother in peril. Wong (Richard Loo, the only major Asian cast member) administers offscreen torture. It was made by Metropolitan which was sold to Monogram.

HOUSE OF MYSTERY (SW, 34) D William Nigh, S Albert De Mond, P Paul Malvern

In this 62 min. early Monogram feature, a group of people expecting money for backing an expedition to India cursed (by "Kay - Lie") have to stay in a mansion owned by the wheelchair-bound Prendergast (Clay Clement). His former temple dancer servant/lover Chandra lurks around and we know from the

opening flashback that he's an arrogant, monkey-killing thief. There are three (!) gorillas in this nutty comedy mystery: a stuffed one, a man (George, later "Gabby," Hayes) in a suit and a "real" one. A trio of plainclothes cops show up after a woman is strangled "deader than prohibition." Radio comic Ed Lowry is top billed as an insurance salesman with Verna Hillie (also in some John Wayne westerns) as the pretty blonde nurse. Also with Brandon Hurst as a priest, John Sheehan, Liya Joyzelle and director Irving Bacon. Nigh later directed Karloff in THE APE and MR WONG movies.

WILLIAM SANDERSON

SAVAGE WEEKEND (Paragon, 76) P/D/S David Paulson, P John Mason Kirby



(THE UPSTATE MURDERS, KILLER BEHIND THE MASK) When members of a small group of Manhattanites staying at a summer home are killed off by someone in a rubber horror mask, the main suspects are Otis (William Sanderson), a dirty, long haired voyeur hick handyman who talks to his mothers grave, and a chainsaw wielding farmer (David Gale, later in REANIMATOR). Christopher Alport plays a gay character who easily beats two locals in a bar fight. Kathleen Heaney is tied up S+M style and she and Marilyn Hamlin both have nude scenes. People die by hanging, needle in the head and spikes through the body. A flashback shows Otis branding an H (for "hore") on a screaming woman. The low budget (boom mics are visible) pre-slasher boom feature is worth seeing for the name actors (Heaney is pretty good too), but the banjo music is a bit much. Sanderson, from Memphis, went on to BLADE RUNNER and played Larry on the NEWHART show. Paulson also made SCHIZOID (80) for Cannon, which released this in 81.

FIGHT FOR YOUR LIFE (Monterey, 77) P/D

Robert A. Edelson, S Straw Wiesman

Three inmates escape from a police van in NYC, head to Hudson, NY and take over the remote home of middle class black reverend Ted Turner (Robert Judd) around Halloween. The deadly cons are Hispanic with headband (Daniel Faraloo), Oriental rapist (Peter Yoshida) and their long haired Southern psycho hillbilly leader Jesse Lee (William Sanderson). Jesse goes on about his impoverished background and tough life in jail, spews non stop racism, makes the father dance and sing, beats him with a bible (in slo mo) and attempts to hang the mother. A by the book cop (David Cargill) eventually looks the other

way, while Turner and his family members finally avenge themselves. A (white) neighbor kid has his head bashed in and blonde family friend (Bonni Martin) has a romantic flashback and runs topless before her death. Many people probably felt very uncomfortable and/or outraged watching this, as executive producer and grindhouse distributor William Mishkin tried the descriptive alternate titles *HELD HOSTAGE*, *GETTING EVEN*, and *BLOODBATH AT 1313*, or *FURY ROAD*, and even *STAYIN' ALIVE*. The theme is a soul ballad.

CONRAD VEIDT

OPIUM (1919) D Robert Reinert

This impressive, extremely rare but very dated epic (in six chapters) was a big hit in Berlin just months after WWI ended. A long haired wealthy professor (Edward Von Winterstein) becomes addicted after being locked inside an opium den in China. He checks into a sanatorium in Germany and gives lectures on his cure, but lapses back into madness. He experiences flashbacks and hallucinations (with double exposure FX) featuring dancing temptresses and wood nymphs wearing only see-through gowns, and even a goat-riding devil! Two topless women ride a horse in one opium vision. Meanwhile the noble tormented doctor friend (Veidt), desperately in love with the addict's wife (Hanna Ralph), eventually kills himself. Just when you think it's all over, the story shifts to India with lions, elephants, elaborate parades and frenzied mobs. Despite the fact that western governments had forced opium on China, this shows devious evil looking Orientals (one is Werner Kraus) with pigtailed as the villains. A mob yells "Death to Europeans!" Only the background characters are played by real Asians (a common practice in America too until not very long ago). Veidt (not a major star yet) was in 14 other releases that year including *THE CABINET OF DR. CALIGARI*. The print is partially tinted and has German titles. Call Henry Nicoella at (315) 471-2850.

THE WANDERING JEW (33) D Maurice Elvey, P Julius Hagen

In Jerusalem, Matathias (Veidt), a wealthy Jew (with a mistress) calls the offscreen Jesus a "Charlatan." Just before being crucified, Jesus speaks (with printed titles) to Matathias who is then condemned to wander Earth for eternity. Loved ones die and he suffers, but as centuries pass he becomes a more prefect soul. In Antioch during the First Crusade, he's a knight with a broken blade and in 13th Century Venice, he's a merchant. Finally, in Seville during the Inquisition (a thinly veiled attack on Nazi Germany), he's a selfless doctor on trial for blasphemy, heresy and being Jewish. He calmly says "Death is life's most glorious opportunity," compares the real cross to ones made of gold and jewels, and tells the religious judges that Christ is closer to his heart than theirs. A heavenly light beams down as he is burned in public on a cross. The impressive Gaumont British production was released in the U.S. by Olympic, but was officially condemned by The Catholic Legion Of Decency, keeping it off most screens. It was based on a medieval legend and the play by E. Temple Thurston and had been previously filmed in France (04) by Georges Melies, in Italy (13), and England (23), also by Elvey. He also directed *THE HOUND OF THE BASKERVILLES* (20), *HIGH TREASON* (30), *THE LODGER* (32), and *THE TRANSATLANTIC TUNNEL* (35). The cast includes Marie Ney (later in *SCROOGE* and *JAMAICA INN*), Anne Grey, Francis L. Sullivan, (Sir) Felix Aylmer, (Dame) Peggy Ashcroft (her first role), Jack Livesey, Dennis Hoey (later in American Holmes movies), and Abraham Sofaer.

THE PASSING OF THE THIRD FLOOR BACK (Sinister, 35) D Berthold Viertel, S Michael Hogan, Alma Reville

A nameless, softspoken immaculate "wanderer" (Veidt) moves into the worst room of a London boarding house. His words and presence calm various unhappy or pretentious and hateful tenants and give their lives new meaning. But the lecherous wealthy Wright (Frank Cellier) has the opposite effect. The excellent allegorical feature takes place partially on a steamer cruise. It ends with a murder during a thunder storm. Rene Ray is the naive frightened young orphan servant who asks "What are we living for?" She's called a "clumsy slut little prison rat" by Sara Allgood. Blonde Anna Lee plans to marry Wright to clear her parents' debts although she loves a man (Jack Livesey) who says "I've been a complete spineless lunatic." My favorite character is the sarcastic spinster played by Beatrix Lehmann. The Gaumont production was based on a novel by J. K. Jerome, first filmed in 1918. It was praised by the clergy when released.



PASSING ON THE THIRD FLOOR BACK

Reville was Mrs Alfred Hitchcock. Viertel, from Vienna, had directed in Germany. Lee was in *THE MAN WHO LIVED AGAIN* (36) with Karloff. She, Veidt and Allgood were soon all working in Hollywood, where he was in eight features before his death.

CANADA

CUBE (Trimark, 97) D/S Vincenzo Natali, S Andre Bijelic, P Mehra Mek, Betty Orr

In one of the most imaginative, tense and cosmic sci fi movies in a long while, a small diverse group of strangers find themselves prisoners in a constantly shifting series of small (14' wide) different colored numbered square boxes, all connected by vault like trap doors. Some also have deadly booby traps. One man is sliced and diced by sharp wires (great FX) and another is sprayed with acid. They argue, try to escape and wonder if it's all a scheme by the government, aliens or maybe some rich psycho. David Hewitt (*PIN*, *SCANNERS II*) guesses that it's all "a headless blunder operating under the illusion of a master plan." He leads an impressive cast of mostly unknowns (to me). Parts of *CUBE* reminded me of an old *OUTER LIMITS* episode, *SHOCK CORRIDOR* or *HELLRAISER*, but is still unique. It was filmed in a Toronto warehouse for a reported "\$350,000." Praise should go to Natali (who had only directed shorts) and production designer Jasna Stefanovic. With Nicole DeBoer (*DEEP SPACE NINE*), Andrew Millar, Maurice Dean Wint, and Nicky Guadagni.



THE CLOWN AT MIDNIGHT (Artisan, 98) D Jean Pellerin, S Kenneth J. Hall, P Gary Howsam, Gilles Paquin

Seven young acting students are ordered to clean up an old theater, which had closed years ago, after the murder of a female star during a run of the opera Pagliacci. The victim's daughter Kate (Sarah Lassaz from *MALICIOUS*), has nightmares, visions and flashbacks of the murder. The doors are locked and characters are killed off by axe, spear, hanging, decapitation... In a ridiculous script by the director of *EVIL SPAWN* (87), three clowns (guess which one is the killer) appear: the Phantom Of The Opera Pagliacci actor, still hanging around, the Lon Chaney fan make up expert rebel (James Duval from Greg Araki movies), and the theater's owner (top billed Christopher Plummer). Two clowns fight each other in front of the bodies, all lined up in the theater seats. Also with Tatyana Ali (also in *KISS THE GIRLS*) as Kate's black friend, Liz Crawford (who

has a brief nude scene), and Margot Kidder (back after her serious tabloid news-worthy decline) as the teacher. It was made in Winnipeg.

GIGASHADOW (Par, 97) D Robert Sigl, P/S Paul Donovan, S Jeffrey Hirschfield, Lex Gigeroff, P Wolfram Tichy

This is one of a series of six LEXX (or TALES FROM A PARALLEL UNIVERSE) TV features. They were filmed in Halifax, Nova Scotia and in Germany and were aired here on the Extra cable channel. It's imaginative comic anything goes futuristic sci fi nonsense at it's best with some excellent (for the limited budget) FX, name guest villains (this time Malcolm McDowell, who finds himself in a huge brain) and no pretense of redeeming social value. Kai (Michael McManus), a serious DUNE look "animated corpse" dressed in black with hair like Esquiritia and Zev (Eva Habermann), a platinum blonde "love slave," are the main characters. The others are a sarcastic robot head (with TV screen eyes and mouth) and security guard turned dragonfly space ship captain Stanley Tweedle (Brian Downey). The first 20 episodes of the series that followed are now being shown all over the world (but not yet in America).



GIGASHADOW (Eva Habermann)

TRUCKS (Trimark, 97) D Chris Thompson, S Brian Taggart, P Jerry Leider, Richard S. Reisberg

Seeing a remake of Stephen King's 1986 MAXIMUM OVERDRIVE, makes me think of those Stars On 45 records for some reason. Because of a meteor shower, a chemical spill, or maybe secret government experiments, every truck (no cars), in an area of Nevada kill off their drivers, attack people and eventually circle the Lunar diner/gas station. Meanwhile, a mailman has his head smashed repeatedly by a toy truck and an industrial waste suit comes to life and kills with an axe. It's more serious than and closer to King's short story than the version he directed. Characters include a widower father (Timothy Busfield), a local woman (Brenda Bakke), a young teen with a nose ring (Ami Stewart), her ex military father, a ponytailed "old hippy" and various visitors and local yokels. It was filmed near Manitoba and debuted on U.S.A.

MOVING TARGET (Apix, 96) P/D Damien Lee, S Mark Sevi, Kevin McCarthy

A not very bright bounty hunter (Michael Dudikoff) is framed for a murder during a Russian mob war somewhere near "Manhattan." Shootouts, chases, explosions and flashbacks of shootouts, chases and explosions kill time and everybody drinks many bottles of beer. With Michelle Johnson (pregnant wife) and Ardon Bess and name value Billy Dee Williams as two helpful older (black) family friend cops. When Dudikoff (from the AMERICAN NINJA movies) tries to express emotions, he reminds me of Jimmy Olson from the SUPERMAN show. It was made in Toronto during the winter and is an improvement over earlier Lee movies (not saying much).

THE CLOWN MURDERS (TWE, 75) D/S Martyn Burke, P Christopher Dalton

Some former college buddies dress up like clowns during a party and kidnap Allison (Susan Keller), the wife of a rich polo playing land developer (Lawrence Dane, also in SCANNERS). Their leader (Stephen Young, who has flashbacks) had lost his farm property and her. Ollie (a pre SCTV John Candy) is a good natured conspirator who is teased constantly about his weight and eventually is

tied up, cries (a lot), freaks out and screams (a lot). It's quite a performance, but I preferred his Johnny LaRue (or Curley). This is no horror movie (as the video box claims), but it does have some killings using bloody squib FX. Also with Gary Reineke and John Bayliss. CLOWN has been confused with the comedies (IT SEEMED LIKE) A GOOD IDEA (75) and FIND THE LADY (76), both also with Dane and Candy.

PHILIPPINES

WONDER WOMEN (VSOM, 73) D Robert O'Neil. S Lou Whitehill, P/star Ross Hagen

Mike Carver (Hagen), a macho mercenary ex-CIA agent in leisure suits, is hired to investigate the disappearance of several athletes. Dr. Su (Nancy Kwan) has had them kidnapped to her private island for use in brain transplant experiments. Except for her assistant (Sid Haig with hair), all her agents are machine gun firing females in mini skirts. The fu fighting Maria De Aragon (from the director's BLOOD MANIA) has the most screen time and there's also blonde Filipino drive-in movie vet Roberta Collins and Afro hair Shirley Washington (from DARKTOWN STRUTTERS). An eccentric cab driver (Vic Diaz) becomes Carver's guide and translator, so you get

to see a lot of Manila (and a slo/mo cock fight). The General Films release substitutes "brain sex" for the expected skin scenes (it must have been rated PG), but pays off when Su's mutant failures escape from their cells. The score is typical funky wacka wacka wha wha music. Arthur Marks was the exec. in charge of production.

A TASTE OF HELL (New World, 73) D/S Neil Yarama, D Basil Bradbury, P/star John Garwood

In 1942, a sadistic fat Japanese Col. (Vic Diaz) has unarmed captive Filipino freedom fighters shot, stabbed and blown up with bazookas. Lt. Barry Mann (Garwood) survives as a pathetic horribly burned limping suicidal mute, out for revenge and still in love with Maria (Liza Lorena, who has romantic flashbacks). She's put in a hot box and the colonel orders other rural women hostages to be used for sex. It's fairly quiet, slow and tame (it was rated PG!), until Jack (William Smith with long 70's hair) returns with a small army of peasants. After a stand-out decapitation scene and a battle, EVERY (!) major character dies except for the crying little hunchbacked boy Pedro. Lloyd King co-stars as a sympathetic Japanese Captain. This was originally released by Boxoffice Int. Garwood had been in several biker movies, including THE LOSERS with Smith. Diaz, the hardest working actor in the Philippines, is also still a popular comedian.



WONDER WOMEN (Shirley Washington)

WHOOPI

THEODORE REX (New Line, 95) D/S Jonathan Betuel, P Richard Abramson, Sue Baden-Powell

In the future, a borg cop in black leather (Whoopi Goldberg aka Caryn Johnson) is paired with Teddy Rex, a human acting (man in a suit) dinosaur, for a murder case. Teddy loves cookies, has an out of control tail and very bad breath. Armin Mueller-Stahl and Juliet Landau are behind the killings and some kind of diabolical scientific master plan. The interesting cast also includes Stephen McHattie (long haired, one eyed bad guy), Bud Cort (weaselly cartoon voice bad guy), Richard Roundtree (top cop), Peter Kwong (toymaker), Joe Dallesandro (former partner), Jack Riley and Queen Kong. Carol Kane provides

the voice of the singing female dino. The PG **SESAME STREET** meets **BLADE RUNNER** feature (shot on sets in Toronto), the most expensive ("\$35 mil") direct to video film at the time, is by the director of **MY SCIENCE PROJECT**.

THE TELEPHONE (New World, 87) D Rip Torn, S Harry Nilsson, Terry Southern, P Robert Katz, Mocctesuma Esparka

If you have the patience to observe the fragile brilliant mind of an out of work stage actress (Whoopi) on pills, unraveling in her apartment, you might enjoy this. In what's basically a 96 min. play, she talks to many people on the phone (using many various ethnic accents), talks to her pets (owl and goldfish), dances to Bob Marley, mentions Diana Sands, and sings "I'm So Lonesome I Could Cry." Eventually we learn that her phone hasn't even been working, then she kills an obnoxious repairman (John Heard). Elliott Gould shows up as her sexist ex-agent and Amy Wright is his new fake blonde client. Wright (Torn's woman at the time), is also the voice of the hysterical unseen neighbor. Goldberg sued Torn over the final cut but lost. Both screenwriters (what a team!), Severn Darden (bit part) and Herve Villachaise (voice) have all since passed on. Whoopi, now the "middle square," was recently rated the busiest Hollywood feature actress of the 90's by Variety.

50s

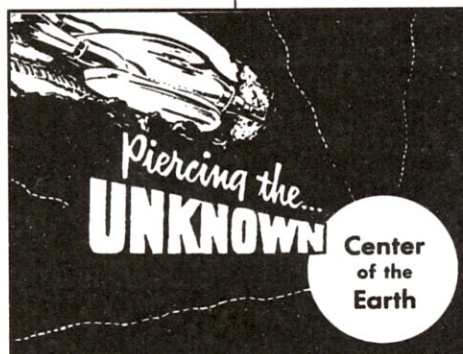
GIANT FROM THE UNKNOWN (Englewood, 58) D/cine. Richard Cunha, S Frank Hart Taussig, Ralph Brooke, P Arthur A. Jacobs Wayne (Edward Kemmer) helps Janet (blonde Sally Fraser) and her archaeologist father Prof. Cleveland (Morris Ankrum) to search in the woods (it was filmed in Big Bear, CA). They discover the "brutal, degenerate and depraved" revived Spanish Conquistador Diablo (big pro wrestler Buddy "Jethro's dad" Baer in armor). The local sheriff (short B western star Bob Steele) arrests Wayne for the mute giant's murders and Diablo carries off a local beauty (Joline Brand). Other characters are Crazy Indian Joe ("All White Man Die!") and a brave teen named Charlie Brown. Jack Pierce did the makeup and the music is by Albert Glasser. It's not as over the top or fun as Cunha's **FRANKENSTEIN'S DAUGHTER** or **SHE DEMONS** (both also from Astor in 58) but, despite the obvious dummy and fake boulders, it's actually a better, more coherent movie. Fraser and Kemmer (from the **SPACE PATROL** show) were also both in **THE SPIDER** (also 58).

M (51) D Joseph Losey, S Norman Reilly-Raine, Leo Katcher, P Seymour Nebenzal

As in the famous original, a quiet man (David Wayne) is busy killing little girls. He whistles a classical tune and decapitates a doll at his apartment. Since the cops are harassing his many operations while searching for the killer, a gang leader (Martin Gabel) mobilizes the underworld (and his cab company) to catch him. Eventually, a drunken counselor (Luther Adler) "defends" the cowering killer. This hard-hitting, atmospheric remake has excellent cinematography by Ernest Laszlo (D.O.A., **KISS ME DEADLY**...) and standout performances by Wayne and Adler (Stella Adler's brother). The L.A. locations include the Long Beach Pike amusement pier (**GORILLA AT LARGE**, **INCREDIBLY STRANGE CREATURES**...), the Bunker Hill cable car and steps (**THE INDESTRUCTIBLE MAN**, **MY GUN IS QUICK**, **KISS ME DEADLY**...) and most important of all, the amazing Bradley Building (**DOUBLE INDEMNITY**, **I THE JURY**...), designed by the grandfather of Forry Ackerman (!). The assistant director was Robert Aldrich. Also with Howard da Silva and Steve Brodie as police detectives,

Raymond Burr as the raspy voiced Patsy, Jim Backus as the hyper mayor, Karen Morley, Walter Burke, Jimmie Dodd, and Frank Moran. The Columbia release was banned by The Ohio censorship board as not being of a "moral, educational, or amusing or harmless character." The ruling was later reversed by the U.S. Supreme Court, but M still never airs on TV. While it was being filmed, original M star Peter Lorre was back in Germany making his disturbing **DER VERLORENE**. This was the last American project of Nebenzal, who had produced **PANDORA'S BOX**, **THE THREEPENNY OPERA**, **THE TESTAMENT OF MABUSE** and Fritz Lang's M. Soon afterwards, the following were blacklisted: Losey (who restarted in Europe), Da Silva (acted on stage) and Morley (retired).

UNKNOWN WORLD (Englewood, 51) D/edit Terrell O. Morse, S Millard Kaufman, P/FX Jack Rabin, Irving Block



This serious sci fi movie opens with an H bomb blast and a long newsreel explaining the visionary plans of Prof. Morley (Victor Kilian, who I will always remember as the flasher grandfather on **MARY HARTMAN**). His small team, including an "ardent feminist" doctor (Marilyn Nash, who narrates), the cheerful handsome spoiled son (Bruce Kellogg) of a media mogul, and old Dr. Bauer (Otto Waldis, later in **ATTACK OF THE 50' WOMAN**), take their cyclo-tram (kind of a tank spaceship with a drill) down into an Alaska volcano. Several die as they explore

dangerous dark caves (actually Carlsbad Cavern), and the expected love triangle occurs. Eventually they discover a bright new underworld with waterfalls, a desert, and, of course, Bronson Canyon. The Lippert release runs just 63 mins. The music is by Ernest Gold. Kaufman later wrote **BAD DAY AT BLACK ROCK**. Rabin/Block also worked on **ROCKETSHIP X-M (50)**, **FLIGHT TO MARS (51)**, **KRONOS (57)** and many others. Morse also directed the U.S. sequences for **GODZILLA**.



RING OF FEAR (Fang, 54) D/S James Edward Grant, S Paul Fix, Philip MacDonald, P Robert M. Fellows

In PV #28 Mickey Spillane tells how he and his real life cop friend Jack Strang were hired by behind the scenes producer John Wayne to play Spillane and his creation Mike Hammer in this circus mystery. The new ringmaster is the devious "hopeless schizophrenic" killer Dublin (Sean McClory, the real star), who has escaped from a mental hospital. He blackmails an alcoholic old clown (B western sidekick Emmett Lynn) to help cause deadly accidents while trying to eliminate the husband (John Bromfield) of his trapeze artist former love Valerie (Marian

Carr). Circus owner Clyde Beatty (as himself) and his cranky manager (Pat O'Brien) hire Spillane and his friend (never called Hammer) to hang around and investigate. Many actual Beatty circus acts and parades are seen and Beatty (who had starred in 30's movies) tames large lions and tigers. It's a fun movie with a mostly Irish cast, but this is a b/w TV print of the Cinemascope Warnercolor release. Also with Gonzalez Gonzalez (kangaroo boxing comic relief) and Kenneth Tobey. McClory (from Dublin) later starred in **VALLEY OF THE DRAGONS** and blonde beauty Carr (here in a leopard print swimsuit) was in **KISS ME DEADLY** and **THE INDESTRUCTIBLE MAN**.

(MESA OF) LOST WOMEN (Englewood, 53) D Ron Ormond, D/S Herbert Tevos, P G. William Perkins, Melvin Gordon

Ron and June Ormond (PV #26) were hired by Howco to film around Tevos' incoherent unfinished "Tarantula" footage. Lyle Talbot narrates the still incoherent but oddly fascinating feature. The now feeble minded Dr. Masterson

(Harmon Stevens) escapes from an asylum where he had been committed after a visit to the secret cave lab of the mad Dr. Aranya (Jackie Coogan) in the "Mexican desert of Death." Aranya had created "spider women" led by Tandra Quinn, who stares real good and does a sultry dance in a bar. He calls his several dwarfs (one is Angelo Rossitto) "puny, unimportant things." After a ride in a small plane with an asylum attendant (George Barrows, who usually acted in gorilla suits), there's time for the pilot to be part of a love triangle, a giant tarantula puppet attacks, then Masterson blows everything up. His story is told in a series of flashbacks by a couple (Robert Knapp and Mary Hill) found wandering in the desert by Richard Travis and Chris Pin Martin ("Ay Cramba!") to a doctor (Allan Nixon, who somehow received 2nd billing). Samuel Wu is an Asian servant, and look hard and you'll see Ed Wood regulars Dolores Fuller (PV #22) and Mona McKinnon as spider women, and Jerry Warren regular Katherine Victor. The cinematographer was Karl Strauss (ISLAND OF LOST SOULS, MURDER BY THE CLOCK...).

THE GREAT RUPERT (Englewood, 50)
D Irving Pichel, S Lazlo Vaday, P George Pal

A seriously broke vaudeville family moves into a cheap apartment. After the mother (Queenie Smith) prays, the landlord's hidden cash seems to magically rain down on them. The tuba-playing composer son (Pete Drake) of the miser landlord (Frank Orth) falls for the harp-playing Terry Moore, but despite her family's new riches, she's led astray by a theatrical agent (Chick Chandler). Jimmy Durante (in his last starring film role) is the father and since it's December, he sings two comic Christmas songs. Except for moving the money around, the (sometimes crudely animated) dancing squirrel Rupert only appears in the framing sequences (with Jimmy Conlin). The story could have been the same without him. The Eagle Lion release was the first feature by the Hungarian Pal, known then for his animated shorts. Pal and Pichel made DESTINATION MOON (50) next.

DANGEROUS CHARTER (Sinister, 58) P/D/S
Robert Gottschalk, S Paul Strait, P John R. Moore

Federal agents let three poor fishermen keep The Medusa, a luxury yacht they found adrift, to use as a charter boat to Catalina Island. It's all a setup to catch the killer drug smuggler owners. Most of the movie takes place on the boat after the bad guys take it back. Richard Foote is the sympathetic junkie character who plays guitar and sings and Peter Forster is his sadistic but cultured villain boss. Hero Chris Warfield later acted in and produced William Rotsler nudie movies. His fiancée is played by Sally Fraser (THE SPIDER, IT CONQUERED THE WORLD...). Crown Int. released the color drama in 62.

ED WOOD

CROSSROADS AVENGER (SW, 53) D/S Ed Wood Jr, P Lew Dubin
 "Famous insurance investigator" the Tucson Kid (Tom Keene, in westerns since '29) is framed for the murder of a local sheriff. He eventually clears his good name and convinces the not-too-bright deputy (Tom Tyler, in westerns since '25) that the local boss (Lyle Talbot) is the real bad guy. His gunmen are played by Kenne Duncan, (in westerns since '35), Bud Osborne (in westerns since 1916), and Wood regular Don Nagle. One says to Tyler, "as far as making a deputy, you'd make a good spittoon cleaner." Harvey Dunn plays Zeke, a helpful "old coot," and Wood rides by as a pony express man. The 25 min. color TV

pilot is all cliches, but was no worse than most cheap kid appeal western TV shows of the period. It was shot 100% outdoors. If it had sold, Wood might have become a TV director and we may never have heard of him.

NIGHT OF THE GHOULS (Englewood, 58) P/D/S Ed Wood Jr.

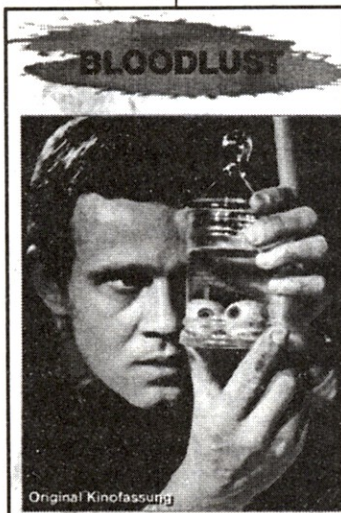
(REVENGE OF THE DEAD) The intro to this 69 min. oddity features Criswell, who then narrates (a lot). After some comedy from Kelton the cop (Paul Marco) in the minimal police station and a "juvenile delinquency" scene from Wood's unfinished Hellborn (56), including Conrad Brooks, we finally get around to the bizarre flashback of the "ghost chaser" Lt. (Duke Moore), who only wants to go to the opera. It's sort of a sequel to BRIDE OF THE MONSTER with only Lobo (Tor Johnson) returning, and Kenne Duncan as the phony mystic Dr. Acula. The amazing seance sequence (like a magic stage show from the 1800's) includes skeletons, a floating trumpet, a slo/mo spirit guide (who looks black) and a speaking corpse. Valda Hansen is the (fake) "white ghost," Jeannie Stevens is the "black ghost" (in scenes from Wood's TV pilot The Final Curtain - 57) and John Carpenter is the captain. I love Lobo's mutant face (makeup by Henry Thomas) and Wood putting himself on a police wanted photo. Ronnie Ashcroft was an assistant director and William C. Thompson was cinematographer. I first saw this once-lost film in the early 80's at the Fangoria offices thanks to Uncle Bob. This recent video release has irritating new credits.



EURO...

BLOODLUST - THE VAMPIRE OF NURENBERG (E.I., 76) D Marijan Vajda, S Nangoni Supasi, P Chris D. Nebe

(MOSQUITO DER SCHANDER) Disturbing childhood flashbacks reveal that an office clerk (Werner Pochtath) became deaf and dumb because of beatings by his drunken father (who also sexually abused his sister). The lonely young man, ridiculed by co-workers, rides a small motor scooter and collects dolls. He becomes a "vampire," sucking blood through a glass straw from female corpses in mortuaries. When his pretty, childlike dancer neighbor accidentally dies, he goes even further over the edge, exhumes her body and commits a double murder. There's a lesbian hooker sex scene, some hallucinations and gore scenes that would have shocked 70's viewers. Every time you see an (obviously) fake head or body, you know that it's going to be cut. One is decapitated and he takes home the eyes of another. As in many cases, the real events that this well made Swiss feature were based on were actually



much worse. Ellen Umlauf and Birgit Zamula co-star. The E. I. print is excellent. Midnight Video had sent us a Japanese subtitled version (also letterboxed, English dubbed and uncut) earlier.

OPEN SEASON (Shocking, 74) D Peter Collinson, S David Osborne, Liz Charles - Williams, P Jose S. Vicuna

(RECON GAME) After sex with three waitresses in a hotel, three suburban Nam vets kidnap a couple and keep them captive at their remote log cabin. Peter Fonda (PV #7), John Phillip Law (PV #12), and Richard Lynch (in glasses and doing movie star impressions) all laugh and joke as they drink (a lot), sing, and blow away many small animals with rifles. After Fonda has sex with the beautiful drunk Cornelia Sharpe (later in S*H*E* and VENOM), they set her and her angry humiliated lover (Albert Mendoza) loose for a deadly DELIVERANCE/MOST DANGEROUS GAME chase. Flashbacks reveal why a father

(William Holden), first heard on a tape loop, eventually shows up for revenge. Collinson also had a band of psychos in his *THE PENTHOUSE* (67). The Panavision Italian/Spanish/UK production (released by Columbia) was filmed outside Madrid. We also received this from Just For The Hell Of It. Both are letterboxed and in English with Danish subtitles.

THE INVINCIBLE SIX (Continental, 69) D Jean Negulesco, S Guy Elmes, P Mostafa Akavan

After a botched robbery in Teheran, the unemotional American Tex (Stuart Whitman) goes to a remote village near a rebel bandit camp. He eventually falls in lust with a wild dancer (Elke Sommer with heavy eye make-up), who was the mistress of the late rebel leader. The new boss (Jim Mitchum) wants her back and she's after a secret fortune. It's all like a violent (for the time) international western with battles using horses, motorcycles, armed trucks, machine guns and explosives. Locals (and Elke) do folk dances (choreographed by Rudolph Nureyev!). The other five of the title are an eccentric German thief (Curt Jurgens), a young Brit (Ian Ogilvy), who is gang raped offscreen, an Italian (Isarco Ravailoi from *DANGER DIABOLIK*), a black guy (Lon Sutton) and a local (Behrooz Vosugi). The director is Romanian. The Shah (seen in photos on walls) who had ruled since 1941, probably enjoyed a private official screening.

RECENT

FEAR AND LOATHING IN LAS VEGAS (Universal, 98) D/S Terry Gilliam, S Tony Grisoni, Tod Davies, Alex Cox, P Laila Nabulsi

In '71, writer Hunter S. Thompson (Johnny Depp, who narrates) and his obnoxious "Samoan" lawyer Dr. Gonzo (Benicio Del Toro), drive a red Chevy convertible to Vegas where they swallow and smoke as many drugs as humanly possible (without dying). For almost two hours, they trash hotel rooms, hallucinate, and have flashbacks and nightmares. Depp (with a nearly bald head) mumbles and stumbles. Del Toro (who put on a 40 pound gut for the role) threatens people with a large knife, pukes and keeps a blank faced underage girl (Christina Ricci) who does Barbra Streisand paintings in his room. A rare coherent peaceful moment looks back at San Francisco in the mid 60's. One flashback is related to a frightened wisp of a hitchhiker (Tobey McGuire from *THE ICE STORM*) and Ellen Barkin plays a diner waitress. Many choice 60's/early 70's songs are heard but Big Brother And The Holding Company and The Jefferson Airplane are featured. With a lizard orgy in a bar (Rob Bottin did the FX), vampire bats, a Nixon nightmare, Nam and Grateful Dead footage, and dwarves. Small roles go to Cameron Diaz (recently in the surprising black comedy *REALLY BAD THINGS*), Gary Busey (who knows about drug use), Harry Dean Stanton, Flea, Katherine Helmond, Mark Harmon, Penn Jillette, Lyle Lovett, and Tim Thomerson. The critically trashed project was backed by Rhino (!) and was originally to be directed by Cox. After *ED WOOD*, *DEAD MAN* and this, Depp is on a role with star roles in unique uncommercial movies that lose money.

DEBBIE DOES DAMNATION (Subvision, 98) P/D/S/act... Eric Brummer

This b/w Super 8 fantasy sex comedy (in "Acid Vision") seems to be a remake of Brummer's short *JOANNA DIED AND WENT TO HELL* (reviewed by Art Black in PV #24). Debbie (Jeanine Lake), a curly haired always

naked porn star, goes to hell. Characters there include a talking, flying British skull with spider legs and bat wings (!), a naked white eyed cannibal man, a "Supreme Being" devil head (who has a flashback), a soldier who wants to take over (William Smith!), a dinosaur and various other monsters. Many are clay-mation creations, but even the actors (one is Charles Pinion) frequently turn into dolls or stop motion models (while being decapitated, hacked to death or eaten alive). Topless or naked women have sword fights and are often tied up. It all gets more demented as a voyeur enjoys a "skull fuck" during a hard X sex scene. *DEBBIE* is sometimes funny, sexy, disgusting, and surprising, but at feature length, also becomes kinda boring. The dialog is dubbed in very badly. Parts seem influenced by *THUNDERCRACK!* (PV #21) minus the gay sex (unless you count the skull). Also with a German TV report on "extreme" porn director "Wayne Slain" who helped with this. Call (323) 659-0568 for info.



PECKER (Christina Ricci)

PECKER (New Line, 98) D/S John Waters, P John Fiedler, Mark Tarrlov

Baltimore teen photographer "Pecker" (Edward Furlong from *AMERICA HISTORY X*) is declared a "humane Diane Arbus" and becomes a celebrity after being discovered by a Manhattan art dealer (Lili Taylor). PECKER is a funny endearing look at working class eccentrics vs. pretentious outsiders. If Frank Capra had made a gay friendly R rated comedy with gags about angry dyke strippers, dingleberrys and teabagging (balls on foreheads) it might look like this. The sugar addicted little sister and the ventriloquist grandmother who talks to her virgin Mary statue ("Full Of Grace!") are standout characters and I always enjoy Mary Kay Place (thrift shop mom). With Christina Ricci (laundromat girlfriend), Brendan Sexton III (shoplifter friend), Martha Plimpton (Fudge Palace dance club sister), Mark Joy (bar owner dad), plus Mink Stole, Bess Armstrong, Patricia Hearst, and even Susan Lowe. The new music is by Stewart Copeland (with one song by Stan Ridgeway), and includes novelty songs by groups like The Nutty Squirrels and the wonderful "Woo Hoo" by The Rock-a-teens, from Richmond.

AND THE BEAT GOES ON (99) D David Burton Morris, S Ellen Weston, P Daniel Schneider

This ABC TV movie was based on (parts of) Sonny Bono's autobiography (minus the drugs) up until the breakup. Sonny's widow was an exec. producer, so he's portrayed as a nice, determined, selfless workaholic Italian/American repeatedly succeeding against all odds, and Cher is childish, spoiled, ungrateful, mean, and pretty dumb. I don't know if all that's true, but the movie was a lot more fun and believable than I expected. Renee Faia doesn't look as good as Cher, but she's got her voice and expressions down perfectly. You can get used to Jay Underwood, but even with the fake nose he looks better than Sonny did. In the pre-hit scenes, actors play Little Richard and Phil Spector (not very well) and even Art Rupe, Bumps Blackwell and Sam Cooke. They simply ignore Cher's early solo hits (which Sonny produced), and the movie *GOOD TIMES*, and get the years wrong for "The Beat Goes On" and "Inna-Gadda-Da-Vida." The songs are a mixture of originals and sound-alikes. Actors also play David Geffen and David Letterman. At the end, the real Bono is seen being sworn in (by Newt Gingrich) and saying "Believe In The Magic." They should have shown the real Sonny singing "Laugh At Me." Underwood was in *SLEEPSTALKER* (PV #22).



MUSIC SCENE Vols. 1-8 (MPI)

I don't remember this short lived (17 week) ABC 45 min. show (on Monday nights at 7 in '69), but I'm glad highlights are on tape. The producers (who had been involved with THE SMOTHERS BROTHERS show) managed to land a diverse number of major acts (most perform live) and the colors are vibrant and bright (shows being in color was still a selling point). The always smirking David Steinberg hosts, along with a comedy troupe including Lilly Tomlyn. After she left for the top-rated LAUGH-IN, guest hosts were used. Billboard charts were used to highlight top hits, so sometimes the same song was done several weeks in a row. Here are some high (and low) points of the eight one hour vols. in my opinion (with vol. #s).

James Brown does "Mother Popcorn," (#6) featuring Maceo Parker while his amazing band members sit on chairs. This was one of his great dance groove hits at a time when his music was getting just too damn funky for the top 40 (and many white people). He also does the topical "World" ("We Can't Go On Like This!") solo lip synch while wandering through a crowd of emotionless, stationary people and conducts his band backing Marva Whitney. She sounds great (and is very cute in a white afro wig) doing "Things Got To Get Better" (both #5). Neil Young does "Down By The River" (#5) from his first solo LP with C, S + N. They have a nice three-guitar-up front lineup playing wonderfully live and imperfect. Nash is wisely kept in the background (on keyboards). I never paid all that much attention to Sergio Mendes And Brasil '66 at the time, but his two female singers are loud and powerful doing the hypnotic "Ye-Me-Le" (in Portuguese). More quiet and typical is "Wichita Lineman" (#1). Sly And The Family Stone, during their winning streak, do four hits (#2) including the relaxing "Hot Fun In The Summertime" (very nostalgic for me) and surprisingly, part of "Don't Call Me Nigger, Whitey." The Rascals do two of their later uptempo hits: "Carry Me Back" featuring Eddie and "People Got To Be Free" featuring Felix, a rare drum solo by the underrated Dino Danelli, and a verse of "Oh Happy Day" (#4). I preferred Janis Joplin with Big Brother, but here she belts out "Maybe" (#3) and "Try" (#8) with her Kozmic Blues band, less than a year before her death.

Dusty Springfield does a song I had forgotten ("Brand New Me") and her dreamy soundtrack classic "The Look Of Love" (#6). Some other talented Brits doing good material are Joe Cocker (Leon Russell's "Delta Lady") (#5), Ten Years After ("Bad Scene") (#3) and Lulu ("Oh Me Oh My") (#2). The Temptations do one of their best: "I Can't Get Next To You" (#2), B. B. King does "Just A Little Love" (#3) and Isaac Hayes does "Walk On By" (#3). Like Sly, Creedence Clearwater Revival were on a top 40 roll at the time. They do "Night Time Is The Right Time" and "Down On The Corner" (#1). Gordon Lightfoot (pre U.S. fame) does a good song I never heard and a boring one (#7). Neil Diamond (after his great hits on Bang, but just before he went total MOR) does "Holly Holy" and "Both Sides Now" (Joni Mitchell covers were common that year) (#1). I always liked Tommy Roe, even when he was branded "bubblegum" for songs like "Dizzy" (#4). Lee Michaels does an LP track (#8) with Frosty his drummer. I wish he had kept his guitar player from his first (best) LP. I also like Moms Mabley singing The Isley Brothers' "It's Your Thing," in a kitchen, to Lily Tomlin (!) (#7) and Groucho Marx was a pretty hilarious last episode co-host and sort of sang "Father's Day" (#8). It's also fun to have the cartoon Archies doing "Sugar Sugar" (#3), also performed by other real non famous people on other volumes.

The humor is mostly PC for the time (liberal, anti Nixon, anti Nam war...) but they had no problem with a skit about fat women shoving down

food. Guest host Tommy Smothers has to act offended by Merle Haggard doing his classic "Okie From Muskogee" (#2). Haggard sits on a porch with a dog backed by American flags. Some other political songs are John Mayall (with his Mark/Almond group) doing a pro-pot song ("The Laws Must Change") that mentions Lenny Bruce (#8), Buffy St. Marie does "Universal Soldier," her anti-war hit (for Donovan) (#8), Pete Seeger, who had been banned from network TV, does the simple and direct "Bring Them Home"

(#1), there's a rare look at the original Spirit ("1984") (#4), and Zager And Evans do their irritating, guaranteed to break up any party "In The Year 2525" (wasn't that a Larry Buchanan movie?) (#6). St. Marie also dances all around while doing the bizarre "He's A Keeper Of The Fire" (#3). The music is almost like Captain Beefheart and she sings like she's been listening to Yoko Ono!

50's artists are well represented: Bo Diddley is great as usual doing his song of the same name with a three piece band plus a tambourine banger in a mini-skirt (#8). Jerry Lee Lewis does "Great Balls Of Fire" again (but it's always different!) and his then current country hit "She Even Woke Me Up To Say Goodbye" (#3). Chuck Berry does an interesting two hit medley (#7), partially pre-recorded. The Everly Brothers do "Bowling Green," "Walk Right Back" (#6) and two medleys. One has parts of "Aquarius" and "The End" (!) (#3) and the other is ruined by Steinberg's interruptions (#6). The Dells sing their hit remake of "Oh What A Night" (#4) and Paul Anka does his "My Way" (#3), which you can compare to Frank and Sid. Going even farther back, you get Frankie Laine doing "Jezebel" (pretty cool) and a Marty Robbins song (#7), and Tony Bennett doing three songs (#1 + 6), including one sung to clown Emmett Kelly (!). Some other country acts are Buck Owens ("Tall Dark Stranger"), on a western set (#5), Johnny Cash (two lesser '69 hits) (#1), Charlie Pride (Doug Kershaw's "Louisiana Man") (#3), and Sonny James (the R+B song "Since I Met You Baby") (#6).

But what about the two biggest groups of the 60s? (note: the previous sentence is dedicated to Jane Scott of the Cleveland Plain Dealer). There's a phoney Beatles "The Ballad Of John And Yoko" video made up of silent footage with part of Lennon's "Give Peace A Chance" in the middle (#1). Others do Beatle songs, not always too well: Joe Cocker ("Something") (#6), Mary Hopkins ("In My Life") (#5), Richie Havens ("Rocky Raccoon") (#3), and Mary McCaslin ("Help") (#6). I suspect the young unknown Mary was the girlfriend of the week of one of the producers. Each vol. also has a goofy comic promo spot featuring Mick Jagger (sometimes with other Stones). You also get Jerry Butler (#7), Judy Collins (#8), The Cowsills (#7), The Grass Roots (#2), Tom Jones (#5), Roger Miller (#3), Gary Puckett (#4), Bobby Sherman (#2, 4 + 8), Smokey And

The Miracles (#4), Three Dog Night (#5 + 7), and Stevie Wonder (#7). Some one hit wonders are R. B. Greaves (#1 + 8), Smith (#3 + 7), and Oliver (#5). These people should have stayed with their groups: John Sebastian (#8), David Jones (#7), and Mama Cass (#1), and these seem to have wondered in from THE HOLLYWOOD PALACE: Steve Lawrence (#2), Edie Gorme (#2), and Lou Rawls (#4). Della Reese was a fine singer at one time but hearing her interpretations of "Wedding Bell Blues" (#4) and especially "MacArthur Park" (!) (#7) were the worst moments in the whole collection for me, with the possible exception of Michael Cole (of THE MOD SQUAD) reading Rod McKuen poetry (!) (#3) and Steinberg talking to a giant gorilla leg. MPI also released 12 (!) vols. of the much more essential HULLABALOO (reviews soon) and have plans to release some rare country music TV shows. (700) 460-0555.



LAUGHING DEAD (E.I., 96) D/S/star Patrick Gleason, P/act Nancy Rhee

A lost soul (Gleason) with amnesia wanders the dark misty streets of L.A. of the bleak (near?) future. Acid rain falls, mutants (including a monster pig) wander around, and filthy desperate people watch TV, buy Lotto tickets and shoot lots of drugs. "Milkmen" hack up bodies for his rich older half brother who tells him that they are ageless blood drinking spawn of a demon. Childhood memory flashes reveal that they've been around since the time of the Puritans. Rhee and blonde Fern Finer play his neighbors Joy and Lisa. The (Korean/American?) producer has one of the best lines, explaining that the laughter on TV sitcoms is made from recordings of people that died long ago. This is an impressive, well made serious feature, not to be confused with THE LAUGHING DEAD (PV #3). Note to E.I.: covering half of the (letterboxed) screen non-stop with a "property of" warning - is DAMNED IRRITATING and will make some reviewers refuse to watch one of your best releases!

LOST IN SPACE (New Line, 98) P/D Stephen Hopkins, P/S Akiva Goldsman, P Mark W. Koch, Carla Fry

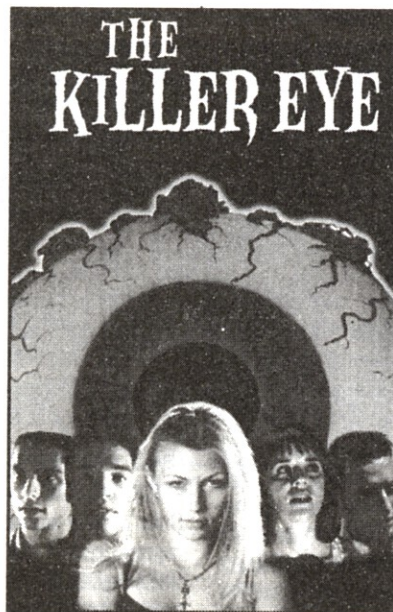
Doing a more serious and expensive version of the silly TV series, with state of the art FX was an OK idea but it's too long (over 2 hours). A mass metallic spider attack is a highlight and the time travel mutant part is surprisingly dark and scary (for PG-13). I guess the big eyed alien monkey was an improvement over the big eared chimp on TV but the clunky black robot is no fun. Hero Major West (sitcom watcher appeal Matt LeBlanc) joins the Robinsons (William Hurt, Mimi Rogers), their daughter Penny (Heather Graham) and kids (squeaky voiced scene stealing Lacey Chabert and Jack Johnson). Top billed Gary Oldman was more like the weasily Dr. Smith in THE FIFTH ELEMENT. Also with a mutant version of the famous original robot, Mark Goddard, June Lockhart (as a comically altered hologram) and Edward Fox. Marta Kristen and Angela Cartwright are seen briefly. The director started with NIGHTMARE ON ELM ST. and PREDATOR sequels.



LOST IN SPACE (Heather Graham)

SPACE TRUCKERS (Sterling, 96) D Stuart Gordon, S Ted Mann, P Mary Breen-Farrelly

(STAR TRUCKERS) An independent space pilot (Dennis Hopper) who transports mutant hogs is joined by Cindy (Debi Mazar), a space diner waitress and a young rival "trucker" (Stephen Dorff). The men argue over Cindy (looking fine in a green bra and shorts) and they all battle a seriously damaged mutant half robot scientist turned warlord (Charles Dance from ALIEN 3) who can't get it up. There's a lot of talk of dicks, castration and gang rape for a comedy (it's PG-13). Ideas are copied from DARK STAR, BARBARELLA, FLASH GORDON, and other better movies. With anti-gravity gags and floating space billboards. George Wendt, Barbara Crampton, and Vernon Wells are also in it. The cinematography is by Mac Alberg, some of the FX are by Screaming Mad George, and the soundtrack includes country songs. Its a bad sign that the box cover for this delayed release is "3-D Metallic Chromium" and ads stress the "\$27 million" cost (it was filmed in Ireland). Somebody should present a Hopper triple bill with this, SUPER MARIO BROTHERS and WATERWORLD.



THE KILLER EYE (Full Moon, 98) D Richard Chasen, S Benjamin Carr, Matthew Jason Walsh, Rolfe Kanefsky, P Sky Sharp

A Brit student scientist (Jonathan Norman), experimenting with the "8th dimension," somehow releases a giant floating eyeball that hypnotizes with green zap rays. The eye is a fun FX creation, but this comedy fantasy is mostly young people talking in a few rooms (supposedly in an apartment building) plus lots of sex tease. Two always stoned hunk lovers of the doctor's nympho wife (Jacqueline Lovell) lie around in bed together in underpants with their legs spread wide apart. The kid who lost his eye looks like he was discovered selling his body on the street. I wonder why I suspect that the director was actually David DeCoteau? The other female character (Nanette Bianchi) has a nude shower scene and AIP movie posters are on a wall. Writers Walsh (from J. R. Bookwalter movies) and Kanefsky (THERE'S NOTHING OUT THERE) both had been involved with regional indy releases.

WHEN TIME EXPIRES (Evergreen, 97) D/S David Bourla, P Larry Estes

An "alien plant investigator" (a depressed looking Richard Grieco) arrives in a very small desert town. In this boring, cheap excuse for a movie, (co-produced by Sam Irwin), all the aliens wear jeans and cowboy hats and look and act like anybody else. Another "alien" (Mark Hamill) warns him of assassins and his contact is a used car salesman on a special TV set. The only action is when Grieco defeats three killers (with ray guns) with a .38. Only blonde Cynthia Geary as a bored cowgirl sharpshooter waitress adds some spark and seems like she should be in a something better. Also with Tim Thomerson and Chad Everett. Grieco is seen naked (from the back) when he arrives (as in THE TERMINATOR), the only possible explanation for the R rating. It debuted on Showtime.

spectator sport is a variation of hockey played with skateboards. After heavily armed Hawaiian liberation terrorists attack, a special game (ROLLERBALL inspired) is arranged to avoid a war. Egotistical celebrity sports champ Tre (TV SUPERMAN Dean Cain) leaves his opportunistic blonde girlfriend for his true love, a TV reporter (Vanessa L. Williams) and the original creator of the sport (Wesley Snipes, with dreadlocks and a Jamaican accent) seems to play both sides. The futuristic New Orleans sets are nice, some anonymous hot tub nudes provide the R rating and the score is by Stewart Copeland. With Bill Smitrovich (coach), Adrian Hughes (rival), and Oriental beauties Valerie Chow and Francoise Yip. Snipes (who also produced BLADE) and actress Deborah Raffin were both executive producers of the made for cable movie. Other recent features by Dickerson, once Spike Lee's cinematographer, are BULLETPROOF (96) and BLIND FAITH (98).

THE SPOILER (York, 97) D Cameron Van Dance, S Michael Kalesniko, P John Eysers, Barnett Bain

In the future, the "legendary Spoiler" (Aussie Gary Daniels) is sentenced to a prison planet. After being frozen for years (several times), escaping (several times) and being beaten to a pulp (many times), he takes a spaceship to "Seattle." He has dreams and flashbacks of his little "dota," now in her 70s. It's all pretty downbeat with some intentional humor and includes some eccentric characters. Most of the minimal sets are dark and smoke filled. With Jeffrey Combs as a sadistic Earth cop, Arye Gross as a scientist giving adrenaline injections, Bruce Glover as a priest, Meg Foster, and two dwarfs. Daniels also starred in FIST OF THE NORTH STAR (PV#24).

FUTURE SPORT (Col, 98) D Ernest R. Dickerson, S Robert Hewitt Wolfe, P David Roessell

In the toned down BLADE RUNNER look year of 2025, the biggest televised

THE SECRET INVASION (Shocking, 64) D Roger Corman, S R. Wright Campbell, P Gene Corman

In 1943, five convicts are brought to Cairo by a disgraced British Major (Stuart Granger) and ordered to train for a secret mission in the Balkans. They join a partisan group and dig a tunnel in a graveyard, but are imprisoned and tortured by Nazis. It all ends with chases and gun battles in the streets. Henry Silva has the best role as an assassin who falls for a local widow (Mia Massini). A brave Italian criminal (Raf Vallone) is the moral leader of the group, including a master of disguises (William Campbell), a rebellious forger (Edd Byrnes), and an IRA demolition expert (drinking comedy relief Mickey Rooney). The cast is good but the real star of the United Artists Panavision feature is the old city of Dubrovnik (also used in *BLOOD BATH*), now in Montenegro. Some of the haircuts and ties look way too 60s. Although similar to *THE DIRTY DOZEN* (67), it was made earlier and is actually a reworking of Campbell's script for Corman's low budget western *FIVE GUNS WEST* (55)! *MASQUE OF THE RED DEATH* had been released earlier the same year.

THE CHECKERED FLAG (Sinister, 63) D/S William Greffe, P Herb Vendig

Bill (Joe Morrison), a bitter, poor Grand Prix race driver is the main rival to the arrogant rich, older playboy Rutherford (Charles G. Martin). The conniving, jealous blonde Mrs. Rutherford (Evelyn King) seduces Bill, buys him a new Ferrari and asks him to kill her husband. Meanwhile the two men get smashed and party til dawn with two sexy beauties who limbo dance then swim naked (offscreen). The *TWILIGHT ZONE*-esque ironic ending is worth waiting for. A lot of this (faded) color movie is car race footage (Greffe provides the track announcements) but a (white) calypso band does two amusing numbers, one with a bikini dancer. It was filmed in Sebring and Miami, Florida and in Nassau. Morrison (who looked and acted a bit like a young Jack Nicholson) went on to Greffe's hydroplane movie *RACING FEVER* (also with Martin) and his killer jellyfish movie *STING OF DEATH*.

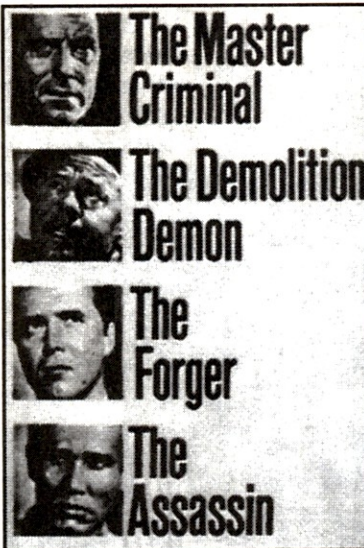
SARNO
MOONLIGHTING WIVES (SW, 66) D/S Joe Sarno

Red haired Joanie (the British Diane Vivienne) wants better, more expensive things in her life, so turns her secretary service employees into call girls. They happily agree to having sex with strangers for \$40. Joanie makes smart business deals with a hotel manager, a bartender and even a hair salon and presents a poolside fashion show. She takes a country club golf teacher as her lover/partner and hires a scary female "enforcer" to keep her girls in line. She also destroys the life of Nancy (Jan Nash) and blackmails her husband's boss' wife. The interesting color feature (filmed in S. Fallsburgh, NY) was based on true incidents. There are topless scenes and one woman poses nude, but Sarno was more concerned with plot and dialog. This was made the same year as his *SEX CYCLE* (PV #27). The print has some jumps and cuts.

BUTTERFLIES (E.I., 74) D/S Joseph W. Sarno

Blonde, bored and overworked young farmgirl Denise (Maria Forsa), leaves her boyfriend (Eric Edwards) behind (after two sex scenes) and hitches to Munich. After modeling see through underwear in the woods for one sweaty driver, she moves in with superstar nightclub owner Frank (Harry Reems). Meanwhile Frank also has sex with the jealous British Maria, before throwing her out, then tall blonde dancer Winnie, then Natascha. His business partner (Nadia Henkova) takes Denise shopping for clothes, then seduces her. She finally yells "You must think I'm just a stupid country girl!" before heading back home. This near hard X German/American movie features at least 10 sex scenes, usu-

ally with many positions. Forsa and Henkova were also in Sarno's *GIRL MEETS GIRL* and *VAMPIRE'S ECSTASY* (both PV #29) and Forsa was also in *BEL AMI* ('75) with porn star Reems, who was later "reborn."


60s ADULT
GOLDILOCKS AND THE THREE BARES (SW, 63) D Hershell G. Lewis, S William R. Johnson, P David F. Friedman, Thomas Dowd

(*SINGING IN THE SUN*) Miami nightclub singer Eddie Livingston (Rex Marlow) and his goofy stand up comic friend Thomas Sweetwood (Lewis regular William Kerwin) discover that the women they've been dating are secretly nudists. After many comic misunderstandings, the men join press agent Allison (Vicki Miles) and photographer Cynthia (Dolores Carlos) at Sunshine Park. In the only known nudist musical (!), Marlow croons 4 songs and Kerwin sings "The Naked Truth." The swimming pool scenes look like they were filmed in a backyard and the longest nude scenes are on horseback and on a crowded yacht. The bright color 70 min. feature also includes former boxer Joey Maxim, Jerry Eden (aka

Jerome Green) and Mal Arnold in the club. Marlow, who is missing half of a middle finger, was also in Arch Hall's *DEADWOOD 76* (65). Miles was in 4 other Lewis movies and Carlos took it all off in Doris Wishman's *NATURE CAMP CONFIDENTIAL* (61), *THE BEAST THAT KILLED WOMEN* (65) and others.

WE ALL GO DOWN (SW, 69) P/D/edit/act Gerard Damiano

Various mean, angry, blank characters have depressing discussions at apartments, a party (where a toilet paper roll bong is passed), a bar and at the beach. Rock instrumentals and bongo/flute music plays as we see topless and bottomless strippers and sex scenes (one features lesbian roommates). The main character is a wealthy young New York City junkie (Bill Doukas). After a dealer taunts him ("Peter the A-head!") and gives him LSD, he hallucinates (naked women mocking him, being chained up, a giant syringe...), freaks out and cuts some of his fingers off. This 73 min. b/w soft core release was the first by the future director of the (even more depressing) but famous *DEVIL IN MISS JONES*.

KITTEN IN THE CAGE (SW, 68) P/D Richard MacLeod

A secretary (Miriam Eliot) to a shipping company boss escapes from an institution (in a scene copied from *KISS ME DEADLY*), and is stalked at a mansion and kidnapped to the oceanside over some jewels. Meanwhile characters hang out at a go go bar where three strippers appear (the only good parts of the b/w Boxoffice Int. release). One smiles a lot and another (a lesbian) throws a bucket of ice at a heckler. The dubbing is horrible and the fight scene is one of the worst on film. The music is jazz and rock jams. From the accents, this must have been made in The Bronx.

(TALE OF) THE DEAN'S WIFE (SW, 68) D Benjamin Onivas, P/S L. K. Farbella

Three couples smoke pot, then switch partners for an outdoor "love-in." A "square" couple (both wear glasses) talk about virtue and sit nervously. The others eventually invade the home of the college dean (Jim Gentry from *THE RAMRODDER*) and "trip him out" with LSD in the booze. The rest of this crazed soft core movie is an FX workout with colored strobe lights and zoom lenses. We see the stoned dean's distorted view of naked females looking down at him. The blonde maid and even the (accidentally dosed) squares join in. But there's more: Grace (Christine Murray), the red haired wife, is a bisexual masochist who is spanked and smacked around. A creepy prematurely bald guy beats his wife before Grace joins them in bed. It all ends with laughter over the dean's suicide. The Danish Henning Schellerup was cinematographer. Murray was also in H. G. Lewis' *MISS NYMPHETS ZAP-IN*, Friedman's *TRADER HORNEE* and many others.

PV



ROAD STORIES AND RECIPES (Schirmer, \$25) Don Nix

I wasn't exactly sure who Nix was before I read his fascinating biography. The Memphis native (Elvis played at his high school) was a sax player with the early 60's instrumental group the Mar-Keys ("Last Night") with Steve Cropper and Duck Dunn and was part of the whole incredible early Stax label and later Muscle Shoals music scenes. He tells great stories about bluesmen Furey Lewis, Albert King, and Freddie King, Leon Russell, Joe Cocker, Dale Hawkins and many more. Sometime after leading The Alabama State Troupers, producing a lot of records and helping George Harrison with the Bangladesh benefit, Nix crashed for a long time from the years of non stop touring, too many stimulants and general insanity. This guy lived what scenes in *THE BLUES BROTHERS* (and *ANIMAL HOUSE*) only hinted at. The end section of his often hilarious book has dozens of mouth watering southern recipes from musicians including Delbert McClinton, Little Milton, Dickie Betts, Felix Cavalier, and Sam The Sham (Chili Pie).

KENNY MILLER: SURVIVING TEENAGE WEREWOLVES, PUP-PET PEOPLE AND HOLLYWOOD (McFarland, \$28.50) Kenny Miller Miller, from Springfield, Ohio, tells great behind the scenes Hollywood stories. Besides his JD movie roles (*RUNNING WILD*, *THIS REBEL BREED*...), the blonde actor was a regular on the *FLASH GORDON* TV show (after he was drafted and stationed in Germany), had small roles in two James Dean movies and was in *THE TOUCH OF EVIL*. He hung out with Orson Welles, knew Elvis, dated Jackie DeShannon, was best friends with Connie Stevens, lived next to Rock Hudson, and claims to have taught Jackie Kennedy how to do the twist (!). He recorded 7 singles, and claims one was a hit in England (not true). One was produced by Shel Talmy and featured David



THIS REBEL BREED (Kenny Miller)

Jones (later Bowie) though. He went to Christian meetings with Shelly Fabares, used to drink too much and is for legalizing marijuana. He was once married (briefly) to Molly Bee, seems to have become some kind of gigolo to royalty after his movie career ended, was reduced to being a lowly production assistant for a Burt Reynolds TV show in '90 and nearly died in a car crash in '95. His bio is consistently fun but I think a lot was left out or is between the lines. When he went to see *EAST OF EDEN* recently, he was the only actor in one scene still alive. Softbound, 214 pgs.

COSMIK DEBRIS: THE COLLECTED HISTORY AND IMPROVISATIONS OF FRANK ZAPPA (Crossfire, \$22.95) Greg Russo

This 224 pg. fan book has way too much detailed info about "the most prolific and creative recording artist in the rock era" for me, but I was completely fascinated by the coverage of the early days. Everything I ever wanted to know about the early 60's singles Zappa recorded or produced, his appearance on *STEVE ALLEN*, his music for *THE WORLD'S GREATEST SINNER* and *RUN HOME SLOW* and all the records by The Mothers (Of Invention) and related acts (including Captain Beefheart) on Verve, Straight and Bizarre is here, supported by quotes, news clippings, record covers and great rare photos. There's a shot of a (mostly black) band that he played drums for in 1956, and the early Mothers with the late Henry Vestine. Every live gig, TV appearance and video is also listed. The Mothers actually played on the Detroit *SWING TIME* show in '66! I didn't know until I read this that (the late) Miss Christine of The GTOs is on the cover of Hot Rats, was Alice Cooper's girlfriend and was the topic of Graham Parson's "Christine's Tune." The index is long and detailed. Box 20406, Floral Park, NY 11002.

WOMEN IN HORROR FILMS, 1930's and WOMEN IN HORROR FILMS, 1940's (McFarland, \$45 each) Gregory William Mank

After too many recent books on horror movies that offer no new information or insights, these books are very welcome. They each feature the entire careers of 21 famous or obscure actresses who were in several (or many)

horror movies. The author (a PA English teacher) spent many years traveling around interviewing the surviving former actresses (many have since died) and got some surprising quotes about what it was like to be stars, "starlets" or character actresses in Hollywood between the wars, or to be forgotten after experiencing massive publicity buildups. Some of the best known (to horror fans anyway) are Mae Clark, Miriam Hopkins, Fay Wray, Elsa Lanchester and Gloria Holden (30's) and Evelyn Ankers, Simone Simon, Acquarretta and Gale Sondergaard (40's). I had to read to find out who Marilyn Harris (the little girl thrown into the lake in *FRANKENSTEIN*) or Lucille Lund (the preserved body in a tank in *THE BLACK CAT*) were. Each chapter has many rare

photos (behind the scenes, publicity...) and a complete filmography. Each hardbound volume is 400 + pgs. with indexes.

GREASEPAINT AND GORE (Tomahawk Press, \$49.95) Bruce Sachs, Russell Wall

Subtitled *The Hammer Monsters of Roy Asheton*, this high quality soft bound (168 pg.) book has chapters on 10 Hammer horror movies from *THE MAN WHO COULD CHEAT DEATH* to *THE REPTILE* and another on Asheton's vampire movie make-up work. It's filled with preproduction drawings and trial makeup photos. Asheton, from Australia, started out at Gainsborough Studios in the 30's and created a wig for Karloff for *THE MAN WHO CHANGED HIS MIND*. One chapter (wish it was longer!) covers his early movie make up days and another covers the post Hammer days at Amicus. This is the man who created *THE GORGON*, *THE REPTILE* and

Oliver Reed's makeup in CURSE OF THE WEREWOLF. He died in 95. The prolog is by the late Peter Cushing. Call BHB Dist. (800) 437-7840 for U.S. ordering info.

45 RPM PICTURE SLEEVE PRICE GUIDE (Goldmine, \$19.95) Charles Szabla

I've been collecting Lps (and some singles) since the 60's, but have never collected singles with picture sleeves. Most of the ones I have are from the 70's punk era. I was amazed by this 300 pg. book and had no idea that this many sleeves for American 45s (and EPS) were issued. It's alphabetical by artist (Abba to ZZ Top) and features five illos per pg plus a 16 pg. color section. Some were promo only, some were re-issues and others were for limited (very) indy local label releases (by Devo, B52s, Pere Ubu...). Besides all the usual rock people, you can see sleeves for Gene Autry, Jimmy Durante, James Stewart, and Billy Vaughn. I'd love to own the ones (pictured here) for Blue Cheer, The Cake, Moby Grape, The Rivingtons and Gene Vincent. Trouble is Gene's (without the damn record) is worth "\$1500." in "near mint" condition! Krause Pub. is at 700 E. State St., Iola, WI 54990.

THE SECRET HISTORY OF ROCK (Billboard, \$18.95) Roni Sarig
This is similar to last issue's Unknown Legends Of Rock And Roll, even covering some of the same acts, but with a younger outlook (the author has written for Option and Spin). Some of the 16 chapters cover 20th Century composers, Krautrock, original rappers, industrial, American hard core and Brit Post Punk. My favorite chapter is on "Minimalist Funk," covering Trouble Funk ("Drop The Bomb!") and E.S.G., a South Bronx all girl band that I was lucky enough to see at a special show back in, I think, 1980. I also enjoyed reading the "Frayed Roots" chapter (including Gram Parsons, The Cramps and The Gun Club), "Psychotic Reactions" (Silver Apples, MC5, Stooges, 13th Floor Elevators), "New York Rockers" (including Suicide, The Feelies and DNA), and "Riot Moms" (X-Ray Specs, Slits, Raincoats). I now receive at least 5 cable music channels and I know I'll never see any of these acts played (or even mentioned) on any of them.

CANNIBAL HOLOCAUST AND THE SAVAGE CINEMA OF RUGGERO DEODATO (Fab, \$24.95) Harvey Fenton, Julian Grainger, Gian Luca Castoldi

This colorful, obsessive 120 pg softbound book covers every movie directed by Deodato (who is interviewed). He started out working with Roberto Rossellini. It goes from HERCULES, PRISON OF EVIL (64), credited to "Anthony Dawson" to his recent mainstream Italian TV movies, but buyers will want it for the details on his controversial CANNIBAL movie. There are lots of ads, lobby cars and uncensored photos. Many are in color and many are bloody and disgusting. I do appreciate slick thorough books like this but I'd rather see some on more worthy directors. It's the first in a director series (the 2nd is on Lucio Fulci). Fenton edits Flesh And Blood magazine. You can email him at: harvey@fabpress.demon.co.uk

SATURDAY MORNING FEVER (St. Martin's, \$17.95) Timothy and Kevin Burke

If you watched Saturday morning TV cartoons from 1965 to 80, this serious thoughtful book will bring back a lot of memories. The authors deal with controversies about violence, merchandising, racism and sexism. They credits the success of The BEATLES cartoon show with leading to full schedules of new made for TV network cartoons and THE SMURFS for saving Saturday morning in the 80's. One chapters covers JOHNNY QUEST, SPACE GHOST, SCOOPY- DOO, THE



ARCHIES, Hanna-Barbera shows, the claymation DAVEY AND GOLIATH ("the most painful example of a punishment show") and all the (live action) Sid And Marty Kroft Shows. The 248 pg. book (with index) could use more illos, but there are 4 pgs. in color.

THE 50 GREATEST MOVIES NEVER MADE (Griffin, \$13.95) Chris Gore

It's a good idea for a book and unless you read Variety, fanzines and film history books, you probably never heard about most of these projects, which often never got past the idea or script stage. A few are legendary like I, Claudius with Charles Laughton and Welles' Heart Of Darkness. Some were planned by Harryhausen, Hitchcock, Fuller, Kubrick, or Eisenstein and others would have been biopics on Betty Page and Jimmy Durante or various sequels. There were actually planned projects by Disney with Dali and Billy Wilder and The Marx Brothers. Some recent non-movies covered are Scorsese's Dean Martin bio, Coppola's Pinocchio and Howard Stern's Fartman. Until Larry Flynt pulled the plug, Gore, from Detroit, edited Film Threat.

WE ALSO RECEIVED:

VARIETY MOVIE GUIDE 1999 (Perigree, \$24.95) by Derek Elley, is nearly 1000 pgs. and is the same size (and weight) as the PV Guide. Condensed versions of over 8,500 Variety movie reviews are here in alphabetical order with video... availability info and a director index. The glossary of over 90 years of slang terms (hoofaloogy, meller, org, yock...) is useful. They also publish a 24 (!) volume Variety Film Reviews (1907-96). **THE BARE FACTS VIDEO GUIDE 1998** (\$24.95) by Craig Hosada has approx. the same amount of pgs. (900+) as the last edition, but the male section has been dropped. The film title section now has details of the many Penthouse and Playboy video comps (often a total waste of space). It's still an amazing detailed one stop for finding what actresses were naked or nearly naked in which movies or tapes. We will be selling copies. **SCREEN WORLD 1998 ANNUAL Vol. 49** (Applause, \$49.95) by John Willis (with Barry Monush) is the latest in the valuable long running series. It features credits for all major (and minor) feature films released in America in 1997. As usual, there are over 1000 photos, a bio date section, obits and a complete index. Call (800) 496-7511. **LEONARD MALTIN'S FAMILY FILM GUIDE** (Signet \$6.95). I'm a long time fan of Maltin and have many of his books. This paperback would be useful for parents but with no more than 2 reviews per page, this is a limited (1000 reviews) spinoff of his annual Movie And Video Guides. The credits are more complete though. Bill Warren was an editor and at least 8 other writers are credited. **PSYCHOPATHIA SEXUALIS** (Bloat, \$16.50) by Richard von Krafft-Ebing. This is a new (nearly 700 pg.) paperback version of the famous groundbreaking 1886 German book of case histories dealing with sexual perversions. It's very serious stuff and a reminder that nothing is new. Try bloatbooks@hotmail.com

Some of the books reviewed here might be available from See/Hear (212) 982-6968. McFarland is at (800) 253-2187. Ask for their book catalog.



PV

SHOCKING VIDEOS

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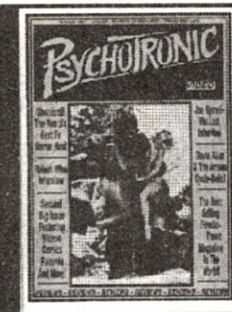
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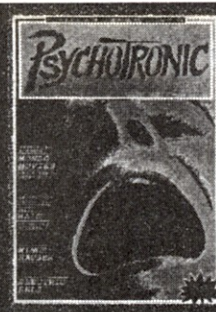
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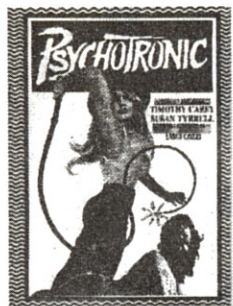
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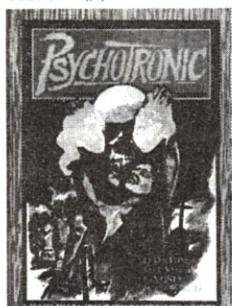
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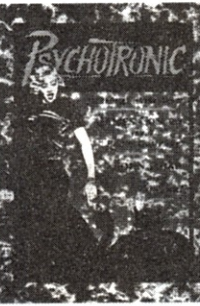
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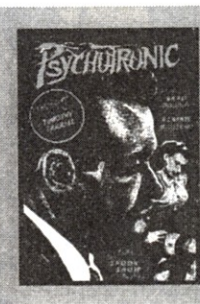
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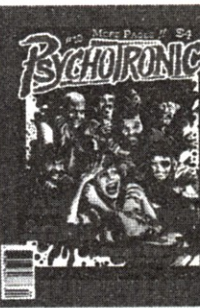
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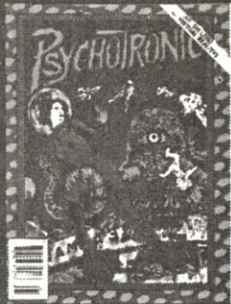
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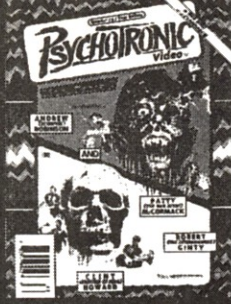
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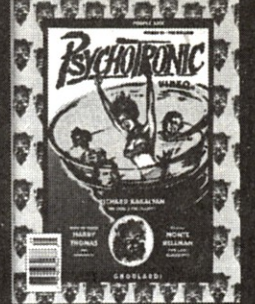
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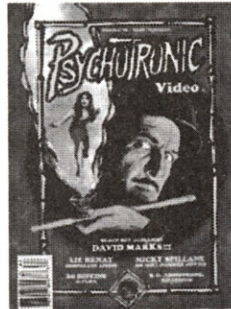
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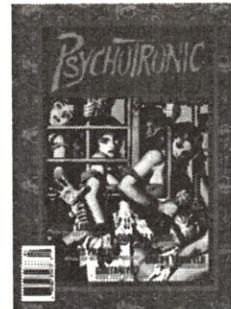
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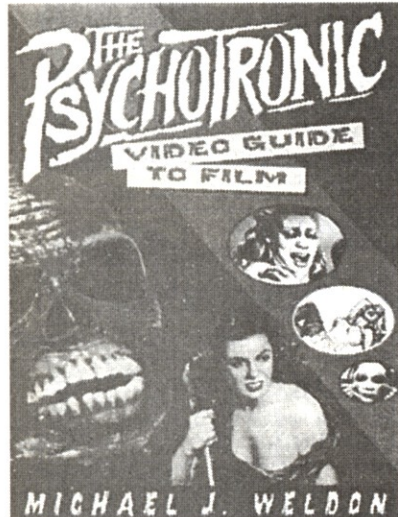
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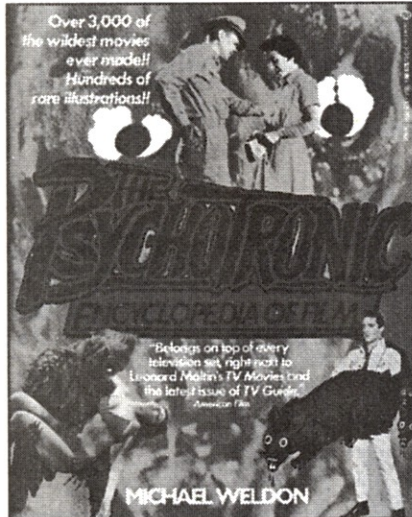


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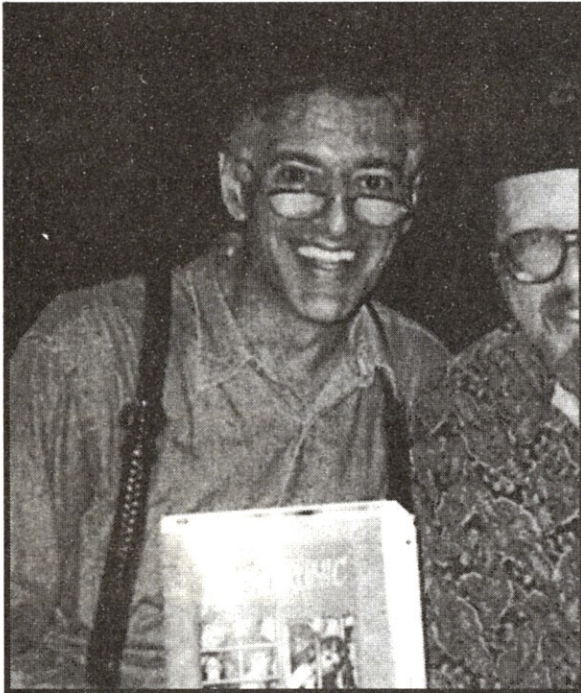
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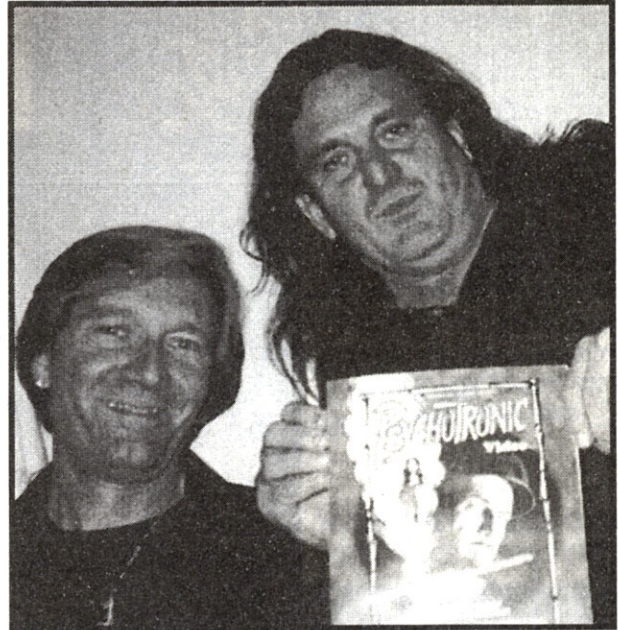
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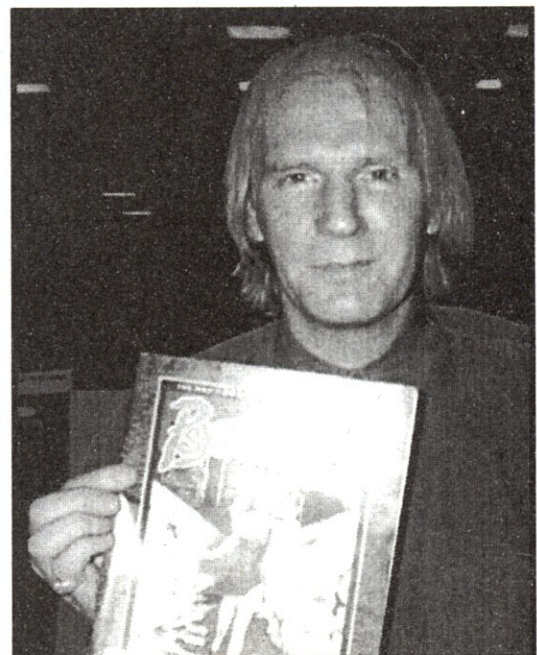
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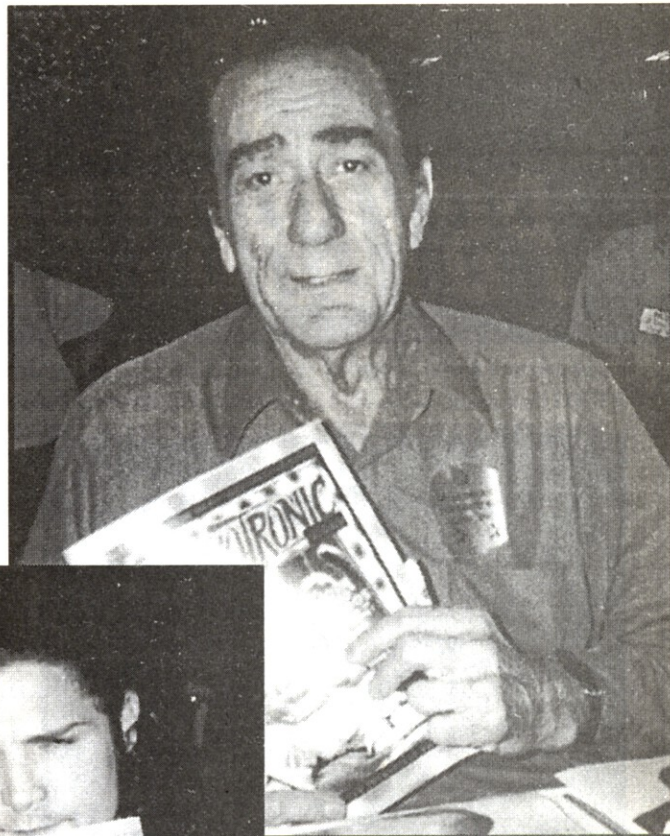
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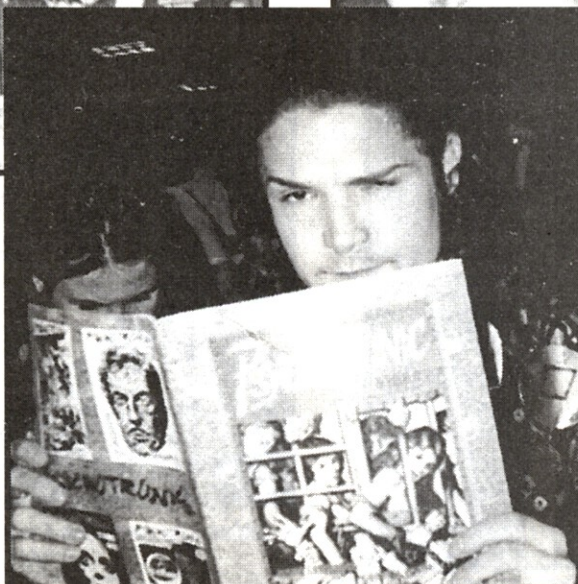
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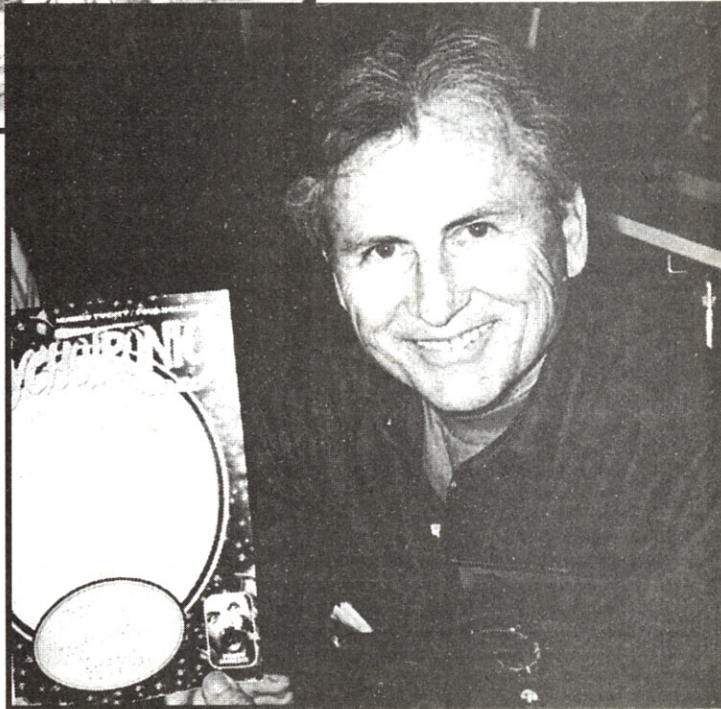
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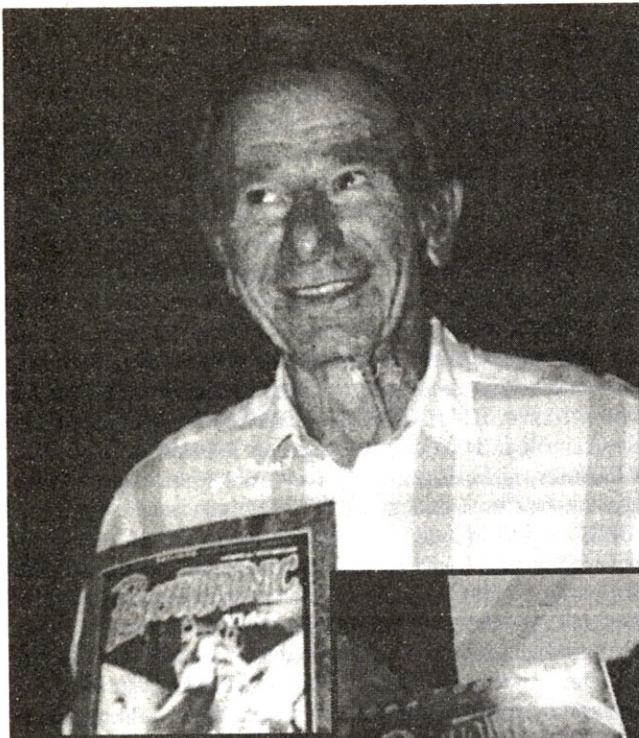


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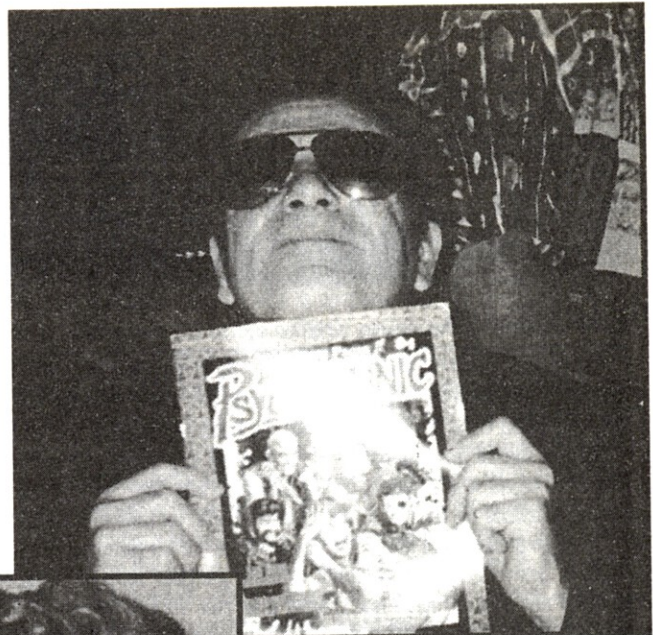


BILLY GRAY (DAY THE EARTH
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(PLEASE DONT EAT MY
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THE DAMNED AND THE DEMENTED!

By ART BLACK

Thank God for DIVX. A truly idiotic format for lazy know-nothings—but at least it's competition for DVD, driving the prices ever lower. Even the much-vaunted Criterion Collection is now within the financial reach of yobbos like me. The new format has inspired an unprecedented amount of cross-pollination between labels, and Criterion, having picked up titles from assorted others, are being marketed on DVD by Image Entertainment, an umbrella organization that have proven to be one of the bigger and better licensors and distributors. Thus Seijun Suzuki's brilliantly colorific gangster fairytale **TOKYO DRIFTER** now looks brighter and sharper than ever, the new version including a subtitled interview with Suzuki. But it's his b&w **BRANDED TO KILL** that truly blew me away. On tape I got a kick out of the dadaist dueling hitmen scenario; on DVD it's a genuine psychotic masterpiece. **M** and **WAGES OF FEAR** are a pair of longtime personal faves that I've seen countless times on big screen and small, in worn, scratchy prints. I shouldn't have bothered. Criterion's gorgeous copies of these two supranoir classics look like they were minted yesterday. (**SORCERER**, William Friedkin's remake of **WAGES**, has also seen recent release on DVD. Written by **THE WILD BUNCH** screenwriter Walon Green, it's a much-underrated, gritty thriller that basically ignores the original film and rewrites the plot from scratch. Sadly, Universal released it fullscreen rather than letterboxed.) Even Paul Morrissey's **BLOOD FOR DRACULA**, a mediocre film in my estimation, leapt up a notch or two thanks largely to the intriguing commentary from Morrissey and star Udo Kier (which should put to rest the rumors that Morrissey didn't actually direct the picture). As for **FLESH FOR FRANKENSTEIN**, well, prior to the wave of horror satires in the early 1980s, this was **THE** great over-the-top genre parody, and it still holds up beautifully. Once again, Morrissey and Kier add commentary to the superb print. Sole complaint: it's not in 3D like the original theatrical release. I'm told that Criterion/Image's release of **THE SEVEN SAMURAI** ran into trouble when the Japanese licensors objected to a documentary on the restoration of the original print; the DVD was recalled and has subsequently been reissued minus the documentary. In a similar vein, John Woo's **THE KILLER** has gone out of print pending negotiations over the rights. Presumably it will be rereleased soon, but it's currently a collectable, so if you see a copy you might want to snap it up. Apparently the additional material found on Criterion's original laserdisc version of this and **HARD BOILED** have been shuffled around between the two for the DVD reissues; I can only say that both are must-have discs that come packed with extras and—you guessed it—look absolutely goddam stunning.

Quickie DVD roundup: Artisan have released **BAD BOYS**, which was much better than I remembered, with a leftover 70s ambience; **BAD LIEUTENANT**, a harrowing mofo of a film, truly deserving of major cult status; and the director's cut of **THE LAST EMPEROR** with an hour of lavish additional footage. . . . Simitar have released **FRANKENHOOKER** so that you can program your player to endlessly repeat the exploding whores scene. . . . I'd say the same for **DEAD ALIVE**, except there's too much delicious mayhem and gore throughout the film to single out any one scene—although "lawnmower" helpfully get its own chapter stop on Trimark's excellent disc (beware, however:

although the DVD works fine on every other machine I've tried it on, the widescreen film misbehaves on my model of Toshiba; the image plays full-frame with the right third missing, rendering the title **DEAD ALIVE**, a different proposition altogether). . . . **DOLEMITE** is out. Dolemite is loose. Dolemite is motherfucking available on DVD from Xenon, motherfucker, fullscreen with a trailer for the upcoming **SHAOLIN DOLEMITE**. . . . Universal's **PSYCHO** and **THE THING** and Pioneer's **THE TEXAS CHAINSAW MASSACRE** are models of what DVD reissues should be. Loaded with extras, trailers, behind-the-scenes footage, production information, etc. My one gripe is with those annoying "photo galleries" that are programmed to hold each shot for ten seconds and won't even allow you to FF through them. Pioneer are also responsible for putting out several of Cassavetes' finest, including my favorites of his films, the luminously scummy **THE KILLING OF A CHINESE BOOKIE** and the genuinely disturbing study of a ravaged psyche, **A WOMAN UNDER THE INFLUENCE**. . . . Image Entertainment have apparently picked up the Radley Metzger catalog from First Run for DVD. The first disc I've watched is "**SCORE**," unquestionably among the finest pseudo-intellectual softcore psychodramas of all time. Stunningly pretentious, ineptly acted by a cast with all the skill of stoned porn extras on an weekend shoot (including Lynn Lowry from Cronenberg's early masterpiece **SHIVERS**—also available from Image, via Anchor Bay), and including a song that's nothing more than bait waiting for Procol Harum's lawyer to take a bite, it's a kinky gem that deserves to be cemented in some cornerstone somewhere behind a chiseled "1973". . . . Aftermath have won awards for the interactive DVD **TENDER LOVING CARE** but frankly I



HORROR HOTEL

got tired of punching in the answers to questions during the frequent pauses in the fairly mundane psychodrama, and gave up on watching it. . . . **RABID DOGS** was, for all intents and purposes, entirely in the can before it was abandoned by director Mario Bava for financial reasons. Twenty years later it was unearthed and completed according to Bava's notes, and it's an uncharacteristically grim and claustrophobic tale of unscrupulous petty criminals on the run with hostages. The criminals delight in tormenting the hostages, the hostages foment dissent among the criminals, and things get increasingly ugly. Ugly is in fact a good word for the whole sordid affair.

Deliciously ugly. A nifty disc, from Lucertola Media. . . . Anchor Bay have been cranking them out recently. Among the top recommendations: **DAWN OF THE DEAD** (available in multiple versions), and **DAY OF THE DEAD**; **KISS ME MONSTER** (good campy fun from Jesus Franco featuring a pair of "chick spies"—soon to return in **THE UNDERCOVER ANGELS**); **QUATERMASS AND THE PIT** (a clever SF thriller from Hammer that was a TV fave of my youth); **EVIL DEAD 2** (hated it in the theater, love it on DVD—go figure); and the first four in Anchor Bay's lovely Argento series. Top honors however go to **STRAW DOGS**, which is miles better than even my lofty recollections of it. Superb writing and acting, genius directing and flipped-out, hyperbolic editing. I know I'll take heat for this, but to my mind it's Peckinpah's best film. Anchor Bay have also put out **EVIL DEAD** in 4 separate collector's covers, but thanks to some kind of cross-licensing deal, Elite Entertainment have put out a Collector's Edition of the same film with oodles of extras. Outtakes, trailer, two different commentary tracks, production photos. A terrific package. Among the other Anchor Bay VHS titles that Elite have put on DVD are William Lustig's **MANIAC** (still one of the smarmiest films ever made—and I mean that in the best possible way), **I SPIT ON YOUR GRAVE** (which has been described to me as a feminist masterpiece, but it still looks to me like healthy, wholesome, irredeemable sleaze), **NIGHT OF THE LIVING DEAD** (jam-packed with extras) and **HORROR HOTEL**, another late-night TV classic that contributed immeasurably to making me the mouse I am today. Hugely moody b&w gothic nastiness from 1960, with distinct parallels to **PSYCHO**. An underrated gem.

There's no shortage of Hong Kong mayhem on DVD. Fox Lorber have released the surreal sci-fi fave **THE WICKED CITY**, a gem of sustained weirdness. Elevators that laugh as they eat you. Dali-esque clocks that melt, fly, and kill. Terrific stuff. The supporting cast includes Japanese icon Tatsuya Nakadai as leader of the parahumans, with Yuen Woo-ping appearing as his determined nemesis. Yuen, the man behind the high-octane action in **MATRIX**, is also represented on domestic DVD by Xenon's hugely entertaining **THE BUDDHIST FIST**, which he co-directed with overlooked genius Tsui Siu-ming. Mystery, comedy, a sprinkling of supernature and oodles of superbly inventive and marvelously executed martial choreography from Yuen's regular crew. An old-school classic, released widescreen and dubbed. Xenon have also put out the perennial fave **MYSTERY OF CHESS BOXING** (aka **NINJA CHECKMATE**) from director Joseph Kuo. A sort of Asian Roger Corman, Kuo was a master of low-budget filmmaking, lacing mundane plots with intriguing gimmicks and standout choreography. **CHESS** includes plenty of eye-popping action from a host of exceptional fighters, including members of the Yuen team. Released dubbed and fullscreen, as is the first starring role by a teenage, pre-plastic surgery Jackie Chan... **MASTER WITH CRACKED FINGERS** (aka **SNAKE FIST FIGHTER**, **TEN FINGERS OF DEATH**, **CUB TIGER FROM KWANTUNG** and at least half a dozen other titles) is a crappy little throwaway that was roundly ignored on original release in 1971, then padded with additional footage of various co-stars and a face-obscured faux Chan for 1978 rerelease after **DRUNKEN MASTER** made him a superstar. Xenon's fullscreen, dubbed rerelease version includes two subtitled bonuses: an alternate scene of Jackie trounced by Chen Hung-lieh (with Chen's hands tied behind his back), and a different end sequence. Simitar have released budget-priced, dubbed and fullscreen DVDs of 9 of Jackie Chan's early films for Lo Wei, including his entertaining directorial debut **FEARLESS HYENA**, the goofy supernatural shenanigans of **SPIRITUAL KUNG FU** and his first attempt at kung fu comedy, **HALF A LOAF OF KUNG FU**...

A word or two about import Hong Kong DVDs. An "LB" on the back of the box means letterboxed, of course. But films labeled 4:3, puzzlingly, are also frequently letterboxed. Although not always. Mei Ah's early release **GOD OF GAMBLERS** for example is not only fullscreen, but sports the original theatrical subtitles, which drift off the bottom of the screen just like the original cassette. Later releases usually have programmable subtitles in one or more languages; much clearer and easier to read, but often just as grammatically obtuse. Longer films released during the first generation of DVD technology (before dual layer discs) like **FAREWELL TO MY CONCUBINE** are split onto two discs... Milkyway Image, arguably the best production house currently working in Hong Kong, have seen numerous of their films make it to DVD from different labels with varying degrees of quality. Older releases (Derek Chiu's mundane **FINAL JUSTICE** from Mei Ah; Wai Ka-fai's satirical masterpiece **TOO MANY WAYS TO BE NUMBER ONE** from New City) are straight transfers of the theatrically released version without any bells or whistles. Newer titles (wunderkind Patrick Yau's brilliant **THE ODD ONE DIES** from Mei Ah; his supremely mean **THE LONGEST NITE** and meandering **EXPECT THE UNEXPECTED** from Universe) come complete with programmable options and extras such as outtakes and behind-the-scenes footage. Milkyway's most recent DVD release is **A HERO NEVER DIES**, a marvelously directed, megamelodramatic tribute to turn-of-the-90s John Woo/Ringo Lam gangster epics. Directed by Johnny To, it's available from Universe with nice extras but inferior visual quality and the several copies I've seen were all marred by glitches... Milkyway co-founder To is well-represented domestically with the classic double bill of his and co-director Ching Siu-tung's **THE HEROIC TRIO** and **EXECUTIONERS** from Tai Seng, a pair of films that belong in every genre fan's permanent collection. Also available is one of Michelle Yeoh's most charming performances in the feel-good chopsocky

WING CHUN; the China travelogue/kung fu documentary **DRAGONS OF THE ORIENT** featuring Jet Li; and Benny Chan's terrific, mean-spirited neon noir **MAN WANTED** with Yu Rong Guang drugging and torturing Simon Yam. **THE BRIDE WITH WHITE HAIR** includes new audio commentary by Ronny Yu and a short on the making of the now-classic film. If you thought it was lush and gorgeous on videotape, it's time to take another look. The one puzzler is that with all that black space surrounding the letterboxed image, why did they have to plop the programmable subtitles inside the picture? Also available is the sequel, a boldly striking film that will forever suffer from comparison to the original. **KILLER'S ROMANCE** is no classic, but it is an enjoyably brutal thriller. Unfortunately Tai Seng's domestic version is their weakest to date: fullscreen only, and dubbed. On the other hand, their DVD release of **ORGANIZED CRIME AND TRIAD BUREAU** adds some nice extras (trailers, bios, a director's commentary track and filmographies) to Kirk Wong's excellent gritty modern thriller about driven cop Danny Lee chasing vicious fugitive Anthony Wong. Another of Director Wong's border-spanning Chinese action procedurals, the dark, fast-paced actioner **ROCK N' ROLL COP** is available as an import from Ocean Shores, without extras or programmable subtitles or even menus; what you saw on the tape is what you see on the DVD. *Except...* in a bizarre reversal of the concept of adding extras to the DVD version, several shots have been snipped out by censors somewhere: blood spattering from the back of a gunshot victim's head; a hand lopped off by a cleaver. Big disappointment.

The third part of Kirk Wong's HK/China triptych, **CRIME STORY** (available on dubbed fullscreen VHS in the US and on cheapo unsubtitled DVD from China Star), wound up becoming an atypically bleak and humorless—not to mention tense and engrossing—vehicle for Jackie Chan after original star Jet Li bowed out. A fave... Filmed more or less simultaneously with **CRIME STORY** was Chan's **CITY HUNTER**, its exact opposite. Available on VHS in dubbed or subbed versions from Tai Seng (or unsubbed China Star DVD), it's based on the manga and was intended as a live action cartoon specifically tailored for a Japanese audience. Wong Jing directed, fashioning Chan's wackiest film since Jimmy Wang Yu "coerced" him into appearing in Chu Yen-ping's psycho actioners. Wong's then-squeeze, the delectable Chingmy Yau, features nearly as prominently as Chan, with action as often a matter of camera tricks as stuntwork. Lightweight and unfocused, it has since been disavowed by Chan (along with **CRIME STORY**); Wong Jing subsequently skewered the superstar with the hugely enjoyable popcorn classic **HIGH RISK**, starring Jacky Cheung as an action icon who crows about doing all his own stunts while his underling Jet Li actually performs the action. Available on DVD from Universe with the original theatrical subs... Tai Seng are to be commended for the domestic release of **BEAST COPS**, among the most striking movies out of Hong Kong last year. (Also available on import DVD with programmable subs and both English and Chinese language soundtracks.) As I write this, the film just won a shelf full of HK Film Awards, including best pic, director and script, with Anthony Wong deservedly picking up best actor for his role as a policeman who just wants to be left alone to do his drugs and shag his gal. Unfortunately triad violence interferes and yes, extreme mayhem results. An unmissable film that weds the genre classics of HK past to a canny young-turk experimentalism that just might point to a new life for Hong Kong action. Co-directed by old-timer Gordon Chan and his ace disciple Dante Lam, in a professional relationship reminiscent of Johnny To and apprentice Patrick Yau.

Or Wong Kar-wai and acolyte Eric Kot. Kot's **FIRST LOVE THE LIT-TER ON THE BREEZE** is reminiscent of producer Wong's films in its stylistic boldness, thanks in no small part to Wong's floozy cameraman Chris (PSY-CHO) Doyle being cinematographer. But whereas Wong's shoot-it-all-and-let-the-editor-sort-it-out style makes for moody meditations and delirious genre inversions, Kot simply wants to be the center of attention. As an actor, he's an



THE ODD ONE DIES

annoying loudmouth from the retard school. As a musician (one half of the rap duo Soft and Hard Team, who show up in *CITY HUNTER*), he's an annoying loudmouth from the retard school. As a writer/director, well he's still a loudmouth, and he's frequently incoherent, but there's a hell of a lot to like in his unpredictable storytelling. Appearing onscreen as narrator and actor, he races from incident to incident, at one point hitting a creative dead end and abandoning the story entirely, only to start it over again. Comprised of (at least) two separate and distinct tales, **FIRST LOVE** is a genuinely original piece of cinematic flotsam with thoroughly endearing performances by Takeshi Kaneshiro and Karen Mok. Available on fullscreen VHS from World Video with original theatrical subtitles, or on very slightly letterboxed DVD from Mei Ah with programmable subs and a rapidfire trailer including intriguing shots not found in the film. World have also released Wong Kar-wai's **ASHES OF TIME** and Jet Li's **BODYGUARD FROM BEIJING** on domestic DVD, as well as a number of Jet's older films on VHS.

Out now on DVD is **IN THE REALM OF THE SENSES**, a bleak study of obsession and self-destruction, based on a notorious incident in 1930s Japan. Director Nagisa Oshima's 1976 release was a hugely controversial hit and for a long time the only place in the west to see unfogged Japanese hardcore porn. But it's much, much more than a simple study of a couple possessed by blinding lust. It's a dark and creepy tale of flirtation becoming obsession becoming madness becoming murder, laced with healthy doses of emotional S&M. Fox Lorber's DVD seems slightly out of sync; the subtitles are frequently one line off from the spoken words... **ORGAN** is a challenging puzzle of a film written and directed by Kei Fujiwara, the female lead in *TETSUO*. Twisted relationships and barrels of blood abound. Black market organ sellers, mysterious body rot and a woman squelched out of an oozing pod. One viewing wasn't enough for me to put all the convoluted pieces together; I'll be watching it again and awaiting Fujiwara's planned sequel. Eight minutes were trimmed for the original Japanese theatrical release but have been restored for the VHS release, which was only available for a short time as a promotion from Asian Cult Cinema magazine. It's currently unavailable, but feel free to pester ACC to give it wider release if you're in the mood for a nasty psychological horror story. Rated V for Viscera... **THE BEDROOM** is Japanese paragon; intelligent, hyperstylish and provocative. In America we have Shannon Tweed videos. In Japan, intellectually challenging five-finger exercises like **THE BEDROOM**. We should be ashamed. Available on VHS from Luminous Film & Video Wurks... **SANCTUARY THE MOVIE** is an entertaining story of two Cambodian refugees rising to power in the ranks of the Japanese diet and the yakuza underworld. Brooding and engrossing with periodic violent outbursts, it was released on letterboxed, subtitled VHS by Viz Video—a branch of Viz Comics, US publisher of the manga on which it was based. (An anime version of the same story is also available.) The movie is nicely directed and seems to follow pretty accurately the plot of the sample issues they sent, but its episodic, ongoing source material leads to one insurmountable flaw: the lack of an ending. To be continued...

Back to Luminous Video for more genre weirdness. I should point out that Luminous are far more than just another fly-by-night operation selling dodgy gore flicks. Their hefty catalog contains hundreds of obscurities from around the world, running the gamut from the smarmiest trash to the most exquisite artistry. Videos come in plastic cases with original box art, and though Luminous doesn't have the speediest service on the planet, their quality is always top notch. **CRIMSON BAT, THE BLIND SWORDSWOMAN** is obviously the gender-flip version of *Zatoichi*—the heroine's name in fact is Oichi. Shochiku studios produced four *Crimson Bat* films starring Yoko Matsuyama in just over a year beginning in 1969, the first two directed by Teiji Matsuda. This initial offering is by far the best directed of the series, a personal, melodramatic film shot largely on patently fake studio sets. Later films in the series became bigger productions with longer, more elaborate fights shot outdoors featuring CB as an unstoppable killing machine, but this is a small story with considerably more humanity. Slightly squeezed, dubbed in English with Dutch (?) subs... **THE WARRIOR 2** (aka *WARRIOR AND THE BLIND SWORDSMAN*) is an Indonesian piece of golden crud, letterboxed and dubbed with Dutch (?)

subs. This *Blind Swordsman*'s first words are, "My ears perceive the sounds of death." Yeah well you might want to get used to it fella, you're gonna be hearing a lot of that. Mucho action. Not so mucho logic. By the time it's over, it's taken so many 180s you won't even know who's the hero anymore. Nor will you care. Mucho fun... The *Blind Swordsman* goes to Texas—via Rome—in **BLINDMAN**, a fairly flipped-out spaghetti western whose titular hero is neither particularly bright nor talented. Luckily his foes, including Ringo (the Gringo) Starr as Candy, a Mexican mercenary, are even less together. "I want my 50 women," *Blindman* insists, and honestly, who can argue with that? In a nifty spin on typical spaghetti bounty, the 50 women are the booty this time around, and the film benefits from scenes of the nameless, shameless beauties being hosed down naked in cells and herded like cattle over desert sands. A sequel was brainstormed when the film was a hit, but scrapped when star Tony Anthony turned it down, not wanting to submit to the uncomfortable "blind" contact lenses again... Shifting the gimmick sideways, the purveyors of Colorado pasta offered **THE GREAT SILENCE**, starring a mute instead of a blind man. As expected from a film whose title equals death, this is pessimistic, nihilistic, fatalistic stuff. "Silence" is also the name of the mute, who's playing interracial mumblepeg with Vonetta McGee ("for the first time on the screen") and less cozy games with bounty hunter Klaus Kinski (as "Loco"). Endings didn't come more depressing until the Italians reinvented zombies. Oddly, the trailer concludes with a shot of the mute talking... Spaghetti Western gimmickry took an obvious turn with **THE FIGHTING FIST OF SHANGHAI JOE**. Clearly inspired by the Kung Fu TV series, its plot consists solely of a righteous Chinaman being pestered by a succession of bigots and imprinting their butts with his Bruno Maglis.

Delving deeper into the extensive Luminous library of Eurowesterns, **THEY CALL ME TRINITY** is another color of gimmickry, a spaghetti buddy movie as well as a spaghetti comedy. Bud Spencer and Terence Hill couldn't be bettered as the tenuous ally brothers who can't seem to decide if they're dogooders or outlaws. It's grand fun with amusing choreography, and was a hugely successful hit for director E.B. Clucher (aka former spaghetti cinematographer Enzo Barboni), spawning both a succession of Hill and Spencer teamups and a series of unrelated Trinity ripoffs. (Barboni made just one official sequel with Hill and Spencer, *TRINITY IS STILL MY NAME*—for many years among the top-grossing Italian export films.) Previously available from Embassy Home Video, *MY NAME IS TRINITY* is currently out on fullscreen, EP-speed VHS from Front Row Entertainment; the Luminous version is widescreen and dubbed in English with Dutch (?) subs... Another popular character in Italian westerns was Django, whose name appeared in dozens of titles including the freaky **DJANGO, KILL! (IF YOU LIVE SHOOT!)**, frequently cited among the finest Euro-westerns of all time. Tomas Milian stars as "the stranger" (never explicitly named as Django), chasing gold and vengeance while weaving his way between several rival bands of outlaws, including a gang of homosexuals clad in identically filigreed cute black outfits. Director Giulio Questi, a former associate of Fellini, has professed his distaste for westerns and only made this one, in between his arty contemporary dramas. With its gothic overtones, symbolic touches, religious imagery and twisted plot (in every sense), it has been accurately compared with the works of Bunuel. The townspeople are even more depraved than the bandits in a tale that Questi has stated was inspired by his memories of fighting the fascists in WWII. Questi's collaborator on the screenplay, Franco Arcalli, worked extensively with Bertolucci and with Liliana Cavani, and together they crafted a tale filled with truly inspired violence, some of which was cut from the original print. Subsequent releases have invariably been truncated in one manner or another. The excellent Luminous version of this terrific-looking film is dubbed and letterboxed, with two scenes of gore spliced back in from a different, subtitled print. These include the infamous sequence where the townspeople discover that a wounded man has been shot with gold bullets and proceed to pull him apart with their bare hands to dig them out. The end includes a particularly nasty bit of poetic justice as well... **QUIEN SABE?** (aka *A BULLET FOR THE GENERAL*) is another perennial on top ten lists of Italian westerns. And rightly so, as it's among the best-written and

most politically savvy of the bunch. Lou Castel is a stone-faced gringo who insinuates himself into the bandit gang of Gian Maria Volonte (in a terrific performance). Klaus Kinski is Volonte's deluded brother, an honorable killer with a misplaced sense of religion. Martine Beswick is a tough Mexican bandita. Their gang of brutal killers are the nominal heroes, fighting for revolution, giving the film its social conscience, albeit with a healthy dose of moral ambiguity. In the middle third, Volonte, who is clearly obsessed with Castel, becomes sidetracked by greed and the accolades of the peasantry. He's a man who desperately wants to do the right thing, but is torn by ambition and emotion. Of course there are double-crosses and plenty of well-staged action scenes, leading to a fairly predictable but nonetheless resonant ending. Highly recommended. The Luminous version is a superb print, letterboxed in English... **KILL AND PRAY** again stars Castel, this time as "Requiescent," the adopted Mexican son of a preacher. And once again his co-star steals the show. This time it's Mark Damon as a self-styled southern aristocrat with a superiority complex. He's loud, angry, mean, and very, very rich, in part from masterminding the massacre that left Requiescent an orphan. Add in Req's adopted sister, who is forced into prostitution in one of Damon's joints, and wait for the inevitable explosion of violence. The politics this time are a lot simpler (rich man bad; poor people good), but the film includes some very strange details including a villain with a Barbie fixation and another who's a pill-popper, plus none other than Pier Paolo Pasolini in a bit role as a paragon of gunslingin' virtue. Dubbed in English and slightly letterboxed.

I BOUGHT A VAMPIRE MOTORCYCLE mixes **CHRISTINE** with **PSYCHOMANIA** in a genuinely funny splatter satire that can only be described as bloody sacreligious. "That's Buzzer all right. I'd know his head anywhere. Is that the rest of him?" The pos-

sessed bike craves blood, and revenge against a rival biker gang. In English with Dutch (?) subs, it includes a motorcycle-riding priest, an animated, talking turd and plenty of

bloody deaths. From Luminous... **TERROR 2000** is a 1992 darker-than-dark comedy available on subtitled VHS from Water Bearer. Title cards pop up throughout, the first one reading, "Germany out of control." A refugee camp there is the scene of race riots and rape. Neo-nazis led by loony priest Udo Kier are hunting and killing for sport. A TV show announces, "nearly every foreigner has got cocaine in his anus." The thoroughly unpredictable plot reminded me of **DELICATESSEN**'s black inventiveness and **BORN IN FLAMES** for its no-budget, matter-of-fact depiction of society after the breakdown. Now add cheesy James Bond ripoff music and big, bold splashes of ultraviolence. Party on, droogies... Kino on Video have gifted the masses with their **FORBIDDEN FRUIT** series of VHS tapes, presenting top-notch versions of several influential exploitation classics. Everybody and his brother has seen the marvelously entertaining **REEFER MADNESS** already, but Dwain and Hildagarde Esper's **NARCOTIC** doesn't have anywhere near the notoriety, despite being an equally seedy and ludicrously discombobulated mess that appears to have been made by severely drug damaged individuals. Even better is Esper's **MANIAC**, which knocked my socks off when I first stumbled upon it at the Thalia, many, many years ago. Caligari meets Poe at Ed Wood's house. Insanity squared. An utterly dazzling piece of shit that no home should be without. Hopefully **FORBIDDEN FRUIT** will be an ongoing series from Kino. Also available is a companion CD-ROM with clips from exploitation classics as well as posters, ads, photos and essays on the topic.

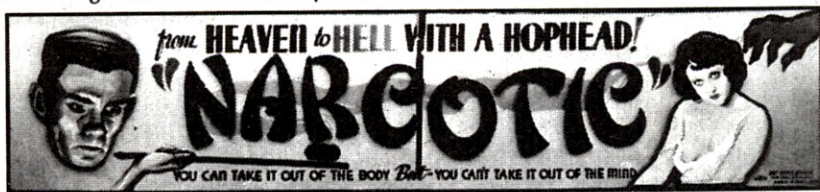
Jan Svankmajer is a filmmaker I never tire of plugging, and **CONSPIRATORS OF PLEASURE** is by far his most consistently enjoyable full-length feature. Circumventing the language barrier by eliminating language, he invites us into the lives of six people whose lives inadvertently intertwine, showing us each one's hidden secrets and what they do for fun. Svankmajer is of course an absolute genius as an animator, but here he proves himself an equally accomplished director of live action, weaving together the stories and build-

ing suspense. It's 45 minutes before the stop-motion begins, and all hell breaks loose. Witty, gross, hilarious and brilliant. Kino on Video's VHS version includes the Svankmajer short **FOOD**, comprising three brief but terrifically entertaining vignettes of gluttony and cannibalism... **LADISLAW STAREWICZ SELECTED FILMS** assembles four shorts and the only feature film by the spectacularly talented master of stop-motion. Beginning with his astonishing 1911 silent **THE CAMERAMAN'S REVENGE**, featuring a bug's life and travails as he comes home from painting in his studio only to find his wife shackled in front of the fireplace with another beetle, through his increasingly accomplished anthropomorphic animations, this is some of the wittiest, most creative storytelling ever committed to celluloid. Mixing styles and experimenting with different techniques, he anticipates everyone from Harryhausen to Tim Burton, with incredibly ambitious setups including literally dozens of individual characters acting independently in a single shot. The climactic attack on the Fox's boobytrapped castle in his 1930-31 feature **THE TALE OF THE FOX** is a priceless sequence of sustained invention. If great acting consists of detail and nuance, then Starewicz's characters are among the best actors of all time. On VHS, from our pals at Luminous... **ANIMATION LEGEND WINSOR MCCAY** compiles 11 shorts by the self-proclaimed "originator and inventor of animated drawing" beginning with his first film, the 1911 classic **LITTLE NEMO**, a masterpiece of nearly hallucinogenic invention. McCay himself stars, drawing his characters for the camera and an appreciative crowd of drinking buddies. Then the drawings come to life, and one can only imagine what 1911 audiences thought when these amazingly fluid creatures began to morph like opium (or in this case rarebit) visions. Luminous's excellent DVD includes several appearances from Gertie the Dinosaur and assorted acrobatic insects, as well as McCay's dead-serious

propaganda short, **THE SINKING OF THE LUSITANIA**. Not included anywhere that I could find were the "extensive liner notes" and commentary mentioned on the sleeve... A different kind of cinema magi-

cian is featured on **LANDMARKS OF EARLY FILM VOLUME 2 - THE MAGIC OF MELIES**. The astonishingly sharp and crisp DVD from Image begins with a 20 minute biography loaded with clips and rare photos before settling in for an hour and a quarter of his wildly imaginative shorts from 1904-1908. Melies's cinematic playfulness, his sleight of lens and eagerness to entertain are absolutely infectious. There's rarely a static moment in his films, just perpetual motion, irrepressible creativity and a downright exhausting vitality.

Irrepressible in a very different way is hillbilly hippie Emmy Collins, who continues to put his soiled shorts on public display. **HEADSHOT**, his newest, features Emmy's bare butt and assorted other delightful images, in a grainy b&w tale of... fuck, I dunno. He humps a piece of heavy machinery and a TV set. Glitter girl Kerine Elkins walks in, flashes her tits and pierced tongue, and aggressively rubs her panties. The end. I can't wait for the DVD... **PIG** is a 16mm, 23-minute (not so) short purporting to be about the sado-dominant relationship between a killer and victim. No dialogue, just ambient noise while one person pierces another and carves the title of the film in his chest with a razor blade. Included are 2 minutes of exciting outtakes like plastic Jesus on a dashboard and a view of nothing in particular through a keyhole. The late Rozz Williams (from L.A. goth band Christian Death) is credited with story, soundtrack, "art-objects" and co-direction with Nico B.... **MIMI MAE MEETS MIRROR MAN** redefines concept video. The camera is a mirror in hot bimbo Mimi Mae's apartment. It interviews her in long, unbroken takes as she dresses and bathes. MM has great big lips, great big teeth, great big mouth, great big hair, and she definitely deserves a Golden Globes award, but not for her acting. Unless of course she's a sharp and witty intellectual, in which case her performance is uncanny... **BOB LOG III'S PAJAMA PARTY**, "filmed live at the Loft Cinema ladies room Tucson Arizona," consists of Bob in a motorcycle helmet playing electric guitar and drum while girls in nighties stand on the sinks pummeling each other with pillows and stuffed animals. Proof once again that



all it takes is a guitar and/or a camera to get babes. The repetitive live trash-billy and blues songs are nothing special, but interspersed are much better studio recordings, including a pretty cool amphetamine country blues with an amusing video clip. From Bloat records.

MPI, in addition to committing the Beatles cinematic catalog to DVD (including such extras as newsreels, trailers, interviews and director Richard Lester's original short with Peter Sellers, *THE RUNNING JUMPING & STANDING STILL FILM*, on **A HARD DAY'S NIGHT**), have released the sublimely idiotic **BORN TO BOOGIE** on VHS. Directed by Ringo (the Dingo) for Apple Corps, BTB combines live footage of T. Rex with lipsync footage of a studio band featuring Marc, Elton John and Ringo, along with interludes (that's inter-ludes, as in "between quaaludes") of Marc and Ringo wearing moronic costumes and pretending to be retarded Lewis Carroll characters... The lovely lads and ladies at Rhino sent **HEAD**, one of the quintessential acid experiences on celluloid. The Monkees star, playing songs like "Circle Sky" and "The Porpoise Song" (later covered by Bongwater) which have become certified classics, covered endlessly during the 1980s garage revival. Rhino had the good sense to include chapter stops on the DVD for each song, but they also had the bad sense to release the film fullframe... Pioneer are building a nice roster of music DVDs, including a series of live compilations from the German MusikLaden (aka Beat Club) TV program. **THE BEST OF MUSIKLADEN VOLUME 1** includes one song each from Alice Cooper, Badfinger, Humble Pie, Free, Nazareth, Johnny Winter and four more (not counting Jethro Tull, who simply don't count as music), all recorded live between 1970 and 1972 with cheesy psychedelic visual effects. Fun stuff... Among my hands-down favorite recent musical finds is the **CHINESE ROCK AND ROLL** DVD with plenty of bands as bad as any American rockers, but including nearly half a dozen songs by the incredible Cui Jian. Available in finer Chinatowns everywhere, it's labeled as a region 3 disc but plays just fine on my machine here in neighborhood number 1. Also available is a VCD with the same famous cover shot of Cui blindfolded, sharing one video clip along with a few new ones and a couple by other chumps, and padded with a bunch of great live Cui material. Miserable visual and sound quality, but a must-have nonetheless.

Pick o' the issue on music CD is *Beretta 70* from the Crippled Dick Hot Wax label in Germany, gathering 14 cuts from Italian crime thrillers spanning 1971 to 1980. Barely a weak track in the batch, and some flat-out sizzling tunes from the likes of Goblin and prolific spaghetti composer Stelvio Cipriani. Do not miss. Crippled Dick also sent *Crippled Champions* (which really should have been called "Crippled Masters"), a psychotic and schizophrenic label overview including everything from their contemporary post-grunge to Jess Franco to Lydia Lunch. Something for everyone... Bomp sent a great live recording of Sun Ra, *Outer Space Employment Agency*, which I'm listening to as I type this. Also *Motor City Blues*, a compilation of cuts from the 1973 Ann Arbor Blues & Jazz Festival that spans all styles of blues with some good, meaty tracks. *International Rescue* is my fave of the batch though, compiling early songs from Swell Maps, one of the truly great bedroom art-punk bands... *The Overlook Film Encyclopedia: The Gangster Film* is an incredibly rich source of info that thankfully doesn't focus exclusively on Hollywood. In fact, it has more international titles and more info on each than most "World Cinema" encyclopedias I've seen. A terrific reference, well worth the steep price. If there's a downside, it's that you can't just look up a single film; you're bound to keep stopping at other titles and wind up trapped for hours, surfing through woefully obscure movies... *Spaghetti Westerns* by Christopher Frayling has been reissued after years out of print. One of the earliest studies of the genre, it's been published with original errors intact, augmented by an introduction pointing them out and apologizing for the overly academic tone. And it's true, this isn't exactly fun reading, but it is an important sourcebook... Tom Weisser, who wrote one of the other major references on

the subject (also titled *Spaghetti Westerns*, available from McFarland) and several books on Asian film has zeroed in on another lively subgenre with *Japanese Cinema Encyclopedia: The Sex Films*. Not only is it the first book in English to tackle the subject, but at roughly the thickness of the NY Yellow Pages it's likely to remain the last word for some time to come. Included are brief biographies, filmographies, color and b&w photos, poster reproductions and hundreds upon hundreds of plot summaries. It's a hugely detailed and ambitious peek behind the pink curtain that should be required reading for anyone who thinks Japanese film begins and ends with Kurosawa. Available from the Asian Cult Cinema address... Poster fans are urged to contact Bruce Hershenson, who organizes auctions of some of the rarest and most beautiful (not to mention expensive) movie posters ever issued. For each auction he issues a catalog, usually on a particular theme. Past catalogs include *Crime Movie Posters*, *Horror Movie Posters* and *Rock, Pop, & Classic Cinema Posters*. Gorgeously printed on thick, glossy stock, they include one-of-a-kind items that'll make you terribly sad you're not richer. There's a killer CALIGARI that went for \$37,400, but I'm kind of partial to stuff like the 1903 exploitationer TEN NIGHTS IN A BAR-ROOM, with its pic of a crazed alky surrounded by imaginary serpents and screaming, "Keep them off! Keep them off! Oh Horror! Horror!" Several of the catalogs include brief background text on the posters, the artists, the films themselves. Great stuff... *Gonzo the Art* by Ralph Steadman is an ingeniously vivid depiction of a psychedelic hell on earth. How does a man with a mind like this survive in a world like ours? One would think he'd have killed somebody long ago. Or simply exploded from the anger and orneriness and white hot



CITY HUNTER

hatred that fuels his artwork. Time hasn't mellowed him at all, he's just expanded his palate to other media. Someday his photo will be in texts as one of the preeminent artists of the 20th century. Or on the Post Office wall.

On a closing note, I'm now the US contact for Hong Kong Superstars, a nifty little outfit out of England responsible for a quarterly magazine, periodic newsletters and some upcoming surprises. When in the UK, stop by their store at Unit 45, 'In-Shops', 68-74 Church Street, Croydon, Surrey, DR0 1RB for your fix of HK merchandise, and make sure to tell them who sent you. All you New World citizens can check them out at www.hkstars.co.uk or

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EDWARD BERND'S

Interview by Justin Humphreys

"I was born on July 12, 1905, I think the date 1911 appears in some books but that is wrong. When I was a kid, this was a long time ago, it was a great event on Saturday to go and see a serial and a feature, a comedy and a two reeler. I think it only cost us a dime in those days. In Chicago then it was The Buckingham Theater that was in walking distance from my house. Almost ever Saturday afternoon I went to the movies there. I was a radio operator in Chicago when sound began and of course all the studios got in a panic, each major studio had to recruit about 30 or 40 sound men, because no such thing existed. Warners had a few, but they were under contract. They chose the men who had the closest skills, the radio technicians. I was working at a radio station in Chicago, WCFL, when I was recruited to come to Hollywood, to United Artists Studios, that was in August 1928.

Edward L. Bernd's first job in Hollywood was at United Artists (which had been formed in 1919 by D. W. Griffith, Charlie Chaplin, Douglas Fairbanks and Mary Pickford). Fairbanks and Pickford married the next year. "They were still making silent pictures when I came there. Doug Fairbanks was making *THE (MAN IN THE) IRON MASK*, John Barrymore was starring in a picture called *ETERNAL LOVE*, directed by Ernest Lubitsch, and the master (D. W. Griffith) was directing Lupe Velez in a picture called *LADY OF THE PAVEMENTS*, so I started there. I worked on Mary Pickford's first (sound) picture and on Doug and Mary's first (sound) picture. Doug Fairbanks (had been my favorite star) in his silent classics. I was a terrific fan of Douglas Fairbanks. It was a thrill when later, I was a sound man on his first sound picture *THE TAMING OF THE SHREW*. It was not a great picture though. I think Doug and Mary made a mistake, Shakespeare was not for Doug. He should have continued doing the same thing that he had been doing, being an acrobatic swashbuckler fighting the bad guys, he didn't have to change, just instead of subtitles he'd make speech. The same was true of Mary. Her first (sound) picture was *COCQUETTE*, a

bad picture, it was a very poor choice for Mary. She should have continued doing the same thing she had done, she was a pretty good actress, she had a good voice and stage training, she could have made the transition. It killed both of them. *COCQUETTE* destroyed Mary Pickford. They both were widely seen. The public wanted to see Doug and Mary, but they didn't like what they saw." The two international stars of silent films both retired from acting after a few "talkie" flops. They separated in '33, and later were divorced. Fairbanks died of a heart attack in '39.

In 1929, Bernd's became a sound technician at Columbia. Some early credits there were *WALL STREET*, filmed in silent and sound versions and *THE SONG OF LOVE* (both 29), and *GUILTY?*, *LADIES MUST PLAY*, *PRINCE OF DIAMONDS*, and *THE SQUEALER* (all 30). These movies are mostly forgotten today, but soon he was working for Frank Capra. "After about a year, I left and went to Columbia Studios. I got \$10 a week more



With Shemp and Tom Kennedy



With The Stooges in 1951

for the move, and was lucky enough to hook up with Frank Capra. I was Capra's man from then on for his whole stay at Columbia, from 1929, with Barbara Stanwyck in *LADIES OF LEISURE* (30) and the last was *MR. SMITH GOES TO WASHINGTON* (39) with Jimmy Stewart.

"Because I was Capra's favorite mixer and I was (studio head) Harry Cohn's favorite man too, I got most of the best pictures. I was even called to go to England to do a picture, it was *Columbia Efficiency*. The sound department got a cable saying to send Joe Walker, Columbia's great cameraman and me to London. Harry Cohn was there and he wanted us there to do a picture but that was not possible because *Columbia's Efficiency* depended on a whole studio full of good good people, professionals from grips and prop men and electricians, all the way up. I did all the Capra pictures except for *MIRACLE WOMAN* (31), I didn't do that one." He was credited as E. L. Bernd's, sound mixing engineer, sound engineer, or simply sound. Bernd's incredible years with Capra included the director's early hit *DIRIGIBLE* (31), his breakthrough smash *IT HAPPENED ONE NIGHT* (34), and the classics *MR. DEEDS GOES TO TOWN* (36), *LOST HORIZON* (37), *YOU CAN'T TAKE IT WITH YOU* (38), and *MR. SMITH*. After *SMITH*, Capra, who had become the main money making director at Columbia (where he had worked since 1928) moved to Warners for *MEET JOHN DOE* (41). Bernd's stayed at Columbia.

In 1944, I was making a production at the Columbia Sunset studio. I don't know what promoted me to go to The Brown Derby for lunch, it was expensive, but Capra was there. He saw me and stopped me. He was a colonel then for the Signal Corp. He asked me what I was doing and I said I said the same old thing, meaning I was still a sound technician. He kind of balled

me out. He knew I wanted to be a director, we had talked about it from time to time. He said, now is your time. You know you can do it, I know you can do it. Go and see Harry Cohn tonight and pound on his desk. I knew what he meant. I knew that he intended to call Harry Cohn and give me a plug to become a director. And I did. Harry Cohn was a guy who came in late in the morning and worked far into the night. When I came in he looked at me and said "I hear you want to be a director. Are you stupid or something?" That was his rough way of doing things. He tried to talk me out of it but he couldn't. Finally he said, OK, go and see Hugh McCollum. He was the producer of short subject comedies. So that's how I started."

Bernds joined Del Lord, Jules White and several others as a Stooge director. "I directed my first Stooge film in March, 1945. The first one I did was *A BIRD IN THE HEAD* (a mad scientist wants Curley's brain). It was not the first one released because my producer, Hugh McCollum, a very good friend of mine, thought the next one I did after that, *MICROPHONIES* (Curly poses as an opera star), was better. Hugh was able to juggle the release dates. I was lucky because I was pretty much of a novice. I had written and directed *A BIRD IN THE HEAD* and I wrote and directed *MICROPHONIES*. To hit the jackpot like that, when I was still comparatively new, I was pretty lucky." Berndts directed many Stooges shorts from 1945-52. "As a beginner I was nervous on the first couple, but once I had three or four under my belt, they were, I'd use the word fun, its kind if a cliché word, but it was, they were troopers, they tried hard, Moe especially, saw to it that the other two would pay attention. Larry, who tended to be a little flaky, would tend to wonder off to listen to a baseball game or a football game or place a bet on a race but Moe kept their noses to the grindstone. It was alright, I was pretty close to enjoying it. I say pretty close because there is always an amount of stress on any picture you direct. You've got a certain amount of money to spend and you better not waste any or do anything that causes you to go over budget.

Five of Berndts Stooges shorts were with Curley (who had to quit after a stroke in '46). "Curly had had a small stroke, so Moe had to treat him almost like a child in rehearsing with him." *FRIGHT NIGHT* (47), directed by Berndts, was the first short with original Stooge Shemp Howard, who had quit the trio for other acting jobs back in '32 after the feature *SOUP*

TO NUTS (PV #26). "Shemp was a delight, personally, as well as an actor. He was a sweet guy, kind of timid in many ways and always ready for a joke." Berndts directed many Stooge shorts with Shemp, plus a feature. While at Columbia, he was kept very busy. He also directed comedy shorts starring Shemp, Joe Besser, Joe DeRita (all solo), Hugh Herbert, Andy Clyde, Sterling Holloway, Harry Von Zell, Billie Burke and other comedians.

"I learned an awful lot about comedy. I never got into the really upper echelons of superstar directors. But I did make a lot of feature pictures, and the things I learned about Capra's

method, that helped me. I studied what he did and tried to do some of the same methods he did. I did more comedy than anything else. I did science fiction and action pictures, but I think I did have a flare for comedy. In writing too, I had an excellent co-writer with me, Ellwood Ullman, who worked with me on almost everything I did, I did some solo but Ellwood and I were a good team, he was good writer, a very serious kind of guy, but a good comedy writer. He had been a

newspaper man in St. Louis before he came into pictures. He had a very business like attitude about writing. You couldn't just sit around and wait for inspiration, you have to put something down and put something more down and eventually maybe you'll begin to do something that's worth while. You can't just sit and wait for it to be good."

"My favorite Stooge short is *BRIDELESS GROOM* (47). A lot of Stooge fans think that's the best too. Fans like that one. I ran it just recently. It really moves from beginning to end. That's the one with Emil Sitka as the justice of

the peace. You know Emil died not long ago, he lived in a retirement community, he had his own condominium there, a beautiful place about 25 or 30 miles from here. I visited him once, and I talked to him frequently. I called him or he called me. He had a stroke and recovered pretty well, a couple of years ago, but he had another stroke and was in a coma for a while and then he died. His son wrote me about it and I called the son back, his name is Saxon Sitka. I think he had five children." Quentin Tarantino's *PULP FICTION* (94) included a clip from *BRIDELESS GROOM*. "I heard that there was a little clip in that. You know probably, if they used a clip of a film I directed, I should get some kind of pay for it. Do you see picture and sound on that?" Maybe I better call them (laughs).



WHO DONE IT? (Stooges with Christine MacIntyre)



On the set of JUNGLE GENTS

Columbia probably got something and I should get a share of that. I'll check on it. I'll call the director's guild. Remember the song in SQUAREHEADS OF THE ROUND TABLE (48)? Somebody used it in something and a I got a small check from ASCAP, it was for the use of the words."

After directing many comedy shorts, Bernds directed his first comedy features. 28 Blondie features, based on the (still) popular comic strip, were produced by Columbia from 1938 to 50, starring Penny Singleton and Arthur Lake as Dagwood Bumstead. Most ran just over an hour long. Bernds directed the last five in the series (48-50). The same stars later were in a 57 TV version. "I wrote a number of them and I directed a

number of them. I never directed one that I wrote. I have the notion that I wrote five and directed seven, but I'd have to check. It was kind of trying because Arthur Lake was very much in real life like he was on film, a kind of irresponsible guy. He didn't learn his lines, he was often late. On Monday morning he was always late, because his wife was related to the Hearsts, you know. They went up to the Hearst castle for a lot of the weekends and he was always late getting back. It was difficult and Penny Singleton did not like Arthur. Before I directed the first one, a producer, a man named Burt Kelly, a very fine man, warned me not to get friendly with either of them because if I got friendly with Arthur, Penny would be jealous and if I got friendly with Penny, Arthur might be suspicious. He warned me to keep away from each of them. Arthur had his room, #26, in the casting building. He called it the 26 club, he invited everybody in the crew up there to have a drink. I didn't go there, besides I didn't drink."

Columbia also had Bernds direct FEUDIN RHYTHMS (49), an Eddy Arnold musical and in '51, and the only two in a GASOLINE ALLEY series, based on the popular comic strip set in a diner. Scottie Beckett starred with Susan Morrow and Jimmy Lydon as Skeezix. HAREM GIRL (52) was a comedy starring Joan Davis (in her last movie), Peggie Castle, and Donald Randolph as an evil sheik. "I directed a picture, HAREM GIRL, with Joan Davis, a funny lady. It wasn't a very good picture because the producer was very interfering and stupid, STUPID, stupid. I should have walked out but I couldn't afford to. I was commissioned to write another, which had Joan going to Africa, on safari. We had a temporary title, JUNGLE JOAN. I was paid for it, but by that time Joan had wanted to make a deal for a TV series. It was I MARRIED JOAN. She had to pay Columbia to get out of her contract." The NBC TV series (52-5) co-starred Jim Backus. In 52, Bernds directed Larry, Moe And Shemp in LISTEN JUDGE, and GENTS IN A JAM, his last Stooze shorts. By the next year, Jules White took over directing all of the Stooze shorts. Most studios had stopped making comedy

shorts at all by then, but Columbia kept the Stooges series going until 59. Bernds also directed The Stooges in the mostly forgotten GOLD RAIDERS (52 United Artists). The 56 min. western comedy features George O'Brien, Sheila Ryan, Monte Blue, Lyle Talbot, and Fuzzy Knight. Shemp died in 55 and was replaced by Joe Besser.

Monogram had started making East Side Kids movies in 1940. In 46, they were renamed The Bowery Boys and in 53, Bernds went to work for the studio which had just been renamed Allied Artists. By then the main stars were Huntz Hall as Sach and Leo Gorcey as Slip. The same main kids or boys were still playing the same roles until 1958 (!). "I directed a



CLIPPED WINGS



whole flock of BOWERY BOYS. I did have some others in-between, but for three or four years I directed four a year. It was very pleasant. I was working for a very nice producer named Ben Schwalb, Ellwood and I co-wrote most of them and I directed most of them. Some of them were pretty darn good. Huntz Hall and Leo Gorcey were kind of stubborn. After the first couple of pictures they went along with me. The one saving grace was that they wanted the picture to be good. They could be stubborn up to a point, but by the time I had made a couple of them

we reached a pretty good working arrangement. I did have some clashes with Leo on the first couple. Leo drank you know, he even had a drink before he started working. I was already shooting a scene with his stand in, named Joel. Joel carried his flask, one of those curved flasks that fit into a pocket. I was ready to start to shoot the scene, Joel had probably gone to the toilet or something, and I said 'Leo you can have your drink after we get the scene. Leo said 'No drink, no scene.' That's mutiny, that's defying the director. About that time Joel came in and Leo had his drink. I always thought that after he drank he was a better actor. Of course if he drank too much he was impossible."

In 53 Bernds made LOOSE IN LONDON (Sach is a relative of a dying Earl), CLIPPED

WINGS (the boys in the Air Force), with small roles by Lyle Talbot and Conrad Brooks, and PRIVATE EYES (Sach can read minds), with a cast including Joyce Holden, Myron Healy, Emil Sitka, and Lee Van Cleef. The same year, he also directed former East Side Kid Stanley Clements in two dramas for Allied Artists. In WHITE LIGHTNING, Clements is a hockey player against mobsters. It featured Steve Brodie, Gloria Blondell, Lyle Talbot, Lee Van Cleef, and Myron Healy. In HOT NEWS he's a former boxer. It features Gloria Henry, Ted DeCortica, Veda Ann Berg, and Myron Healy. Bernds made THE BOWERY BOYS MEET THE MONSTERS (54), the highest grossing in the whole series and still a favorite today. Sach becomes a werewolf, there's a gorilla, a robot, and a vampire and the cast includes Lloyd Corrigan and Ellen Corby. "THE BOWERY BOYS MEETS

THE MONSTER went over very well, it sold well. Ben Schwalb thought it was the title. It promised something you know, the Bowery Boys meeting the monsters would give you some laughs and thrills. I enjoyed it. I don't love it. I wrote it. Elwood and I did. We enjoyed writing it. It went well I thought. It turned out well. It was pretty good idea to start with." Also in 54 was JUNGLE GENTS (which was shot on sets from the Bomba series) with Laurette Luez, Woody Strode, Clint Walker, and Emil Sitka. In 55 there was SPY CHASERS (the boys help an exiled king), with Sig Rumann, Lisa Davis, Leon Askin and Mel Welles, and BOWERY TO BAGDAD with Eric Blore as a genii, gangsters, and Joan Shawlee. "My favorite is BOWERY TO BAGDAD." Another 55 Allied Artists credit was writing the narration for the African game hunter documentary SKABENGA.

The next year, Bernds made his first sci fi feature. WORLD WITHOUT END (56 AA) was also his first project in Cinemascope and Technicolor. It features 21st century mutants, a giant spider and sexy costumes designed by pin up illustrator Alberto Vargas. The assistant director was Sam Penkinpah! Hugh Marlowe stars with Nancy Gates and Rod Taylor. "I was working at Allied Artists for Ben Schwalb and a producer named Richard Heermance was aware of what I was doing with The Bowery Boys and had confidence in me. He called me in and wanted me to write and direct this science fiction film. I more or less worked out the basic story with him, which is part of the producer's job. I did that with Dick. He wasn't quite as pleasant to work with as Schwalb. He was a little nervous. It was a bigger budget picture than he had done before, he was afraid of going over budget. It was the most expensive picture I had done up to that time too. I think we had 16 or 18 days and I believe the negative costs were 300 thousand dollars, which was fairly low budget. We didn't have any big names in it. The chance to Cinemascope was a real pain in the neck. You had to learn a whole new technique. If you have a good special effects man you just tell him what you wanted and maybe work with them. Allied Artists had a good FX man named Augie Lohman. A lot of times he knew from the script what was needed, other times, I'd confir with him, and tell him what we needed. He was a good man to work with, very satisfactory. He built the giant spider with electrically operated jaws. It worked pretty well. When I saw it in a theater with an audience I was delighted when that spider got a terrific scream from the audience."

"I was disappointed in one actor. He was lazy. We worked under unpleasant hot and dusty conditions. Instead of being ready for his scene, he would take off his pack and find a patch of shade. The assistant director would have to go and

find him and the prop man would have to put the pack back on him, all of which lost precious minutes. Those minutes are money. Those minutes are stolen from the director. You need those minutes to make the picture good. Budgets are pretty sacred. On low budget pictures if you go over budget you won't last very long. I was very proud of WORLD WITHOUT END at the time. I took great pains writing it. The idea of time travel has been used very much since then. I've had fans write me saying Rod Sterling stole my idea because WORLD WITHOUT END was one of the first ones that had time travel in them, breaking the time barrier. PLANET OF THE APES was exactly the same thing. Nobody can claim property rights in time travel though. That was made possible by Einstein's theory, that's where I got the idea. The H. G. Welles thing was a machine, a crazy machine that you sat in, and mine was actually more scientific. In the picture I had the man explain that it was Einstein's theory. It wasn't just a crazy machine."



BOWERY TO BAGDAD (with Joan Shawlee and Hall)



There were also more routine Allied Artists features from the same year. CALLING HOMICIDE stars Bill Elliot with Jeanne Cooper, Dan Haggerty, Myron Healy, James Best, Lyle Talbot, and Mel Wells. NAVY WIFE was a comedy set in Japan with Joan Bennett and Gary Merrill. And there was DIG THAT URANIUM, a Bowery Boys comedy with Mary Beth Hughes, Raymond Hatton, Myron Healy, Tom Keene, and Carl

"Alfalfa" Switzer. "My last picture with them was called DIG THAT URANIUM. If you look close you can see that Leo is pretty drunk in some of the scenes. It was after that I told Ben I didn't want to work with the Bowery Boys anymore. It was too tough working with Leo Gorcey." The movie was also the last with Leo Gorcey's father Bernard Gorcey. He died in an auto accident in 55. Leo Gorcey then quit the aging series and was replaced by Stanley Clements. THE STORM RIDER (57) was a 20'th Century western (in Regalscope) with Scott Brady, Mala Powers, and Bill Williams. Les Baxter wrote the score score.

Bernds directed three juvenile delinquent movies. REFORM SCHOOL GIRL (57) starred Gloria Castillo, Edward Byrnes (PV #26), Ralph Reed, Yvette Vickers, and Sally Kellerman. "Those so called exploitation films. I wrote and directed REFORM SCHOOL GIRL. It is not a lurid story. It has received quite a bit of praise for being a good story and a good picture. A girl named Gloria Castillo starred." HIGH SCHOOL HELLCATS (58) followed with Yvonne Lime, Brett Halsey, and Jana Lund. "I did not write it but I did direct. It was written by a husband wife writing team. I had a fight out in a field between some girls, some hair pulling. The girls that did that really gave. It was dirty and dusty and they rolled around in the dirt and pulled hair and screamed. That is one of the things I remember about that. It was a long

time ago. Was that the one where they put a snake in one of the beds? Those two were made for A.I.P. You've heard of the famous duo, Sam Arkoff and James Nicholson. They would turn a director loose. No interference, unless of course, the director went wild. It was alright working for them. They gave me a percentage of each picture. I know the pictures made a lot of money, but I didn't get any until they wanted to sell them for TV. To clear it for TV they had to buy me out. So I had them, I could have held them up. I got a chunk of money. I think it was fifteen hundred bucks for each. They hadn't paid me anything anyway at that time. So that turned out alright." **JOY RIDE** (58), from Allied Artists, was based on a story by Ellery Queen. It featured Rad Fulton, Nicholas King, and Robert Levin as members of a teen hot rod gang, and Ann Doran and Reegis Toomey as a harassed sportscar fan couple.

QUEEN OF OUTER SPACE (58), from Allied Artists, in "Deluxe Cinemascope" and color, is probably Bernds' most famous feature. It used sets, costumes and FX from **FORBIDDEN PLANET**, **FLIGHT TO MARS** and **WORLD WITHOUT END**. Zsa Zsa Gabor is the star but Laurie Mitchell is the queen. With Eric Fleming, Paul Birch, and Joi Lansing. The plot concerns space travel going wrong again. "I did use that same device. I may have even used some of the same film, stock film you know. You look for something new. Of course its not new now but when I did it it was new. The 50's were the decade of science fiction films you know. You look for something different. You look for some new kind of conflict. Without conflict you don't have much of a story. It was 18 days. Zsa Zsa was kind of flighty. She didn't learn her lines. One of the pretty girls in it had the same kind of dress she did. Zsa Zsa would not appear until she changed her dress, it was too much like hers. Zsa Zsa wanted to stand out I guess. She demanded that the girl, one of those beauties we hired for it, be given another outfit. The girl cried and didn't want to take it off. I could have used my prerogative as a director, by saying the girl keeps the thing. I asked the wardrobe girl, who was a good friend of mine, for her opinion. Do you think she will walk off? She said, 'Yes, I think she, ' will I ordered the poor girl to get another dress. I gave in to Zsa Zsa on that thing. She was very difficult, didn't know her lines."

"During one fight in the cave one man bumped his head on the wall of the cave, the simulated rock. He cut his head and he started bleeding. Zsa Zsa, in the middle of the thing, pointed and said 'Ooh look! The rule is, you keep going, the only one that that might stop the scene was the man who was wounded, but he kept going. Zsa Zsa stopped cold and pointed and even giggled a little bit. I could have kicked her royal butt. We had to patch the guy up, it was just a superficial cut, and start all over again. Flighty, blow her lines and laugh. At one point before we were shooting, I took her to

wardrobe to fit her. She was very demanding. While she was being fitted with something I slipped away and called Ben Schwalb and said 'This dame is going to be trouble. She's going to be a pain in the ass all the way through. She said if I don't do so and so she'll quite.' I said 'Let her quit,' but Ben Schwalb said, no 'She's the name. We've got to have a name for this picture. Give her what she wants.' So I did. I guess he was right, because her name carries that damned picture, even today it does. He was right. Anything that picture did at

the box office was probably a big part due to her. It was one of Eric Flemings first pictures, a good looking guy, a little stiff, he was alright for the part. He was supposed to be the commander of the space ship. Many models and beauty winners were chosen to play space women. 'That was a lot of fun. Various agents would send us a list of girls and we had to interview them. We had to interview for shape, Ben Schwalb and I, and of course, it's all business. We were interested in how they'd look in those skimpy costumes. We selected some pretty good looking girls. A lot of stage beauty queens, a lot of beauty queens in the picture, including a couple of Miss

Americas. I haven't seen it for so long. I'd like to see it again. It might embarrass me. I did it and I'm glad."

QUANTRILL'S RAIDERS (58) was an historically inaccurate Civil war drama (in color) from Allied Artists, with Steve Cochran, Diane Brewster, Leo Gordon, Myron Healy and Glenn Strange. "I preferred color for a great number of reasons. It's a little more difficult, not much. I shot several pictures in

color. **QUANTRILL'S RAIDERS** for instance. Color posed no particular difficulty for me. It does for the cameramen on exteriors though." **ESCAPE FROM RED ROCK** (58), from, 20th Century, starred Brian Donlevy, Eilene Janssen, and Myron Healy. **SPACE MASTER**

X-M, also from 20th in 58 concerns a deadly alien fungus. Bill Williams stars with Paul Frees. "That was an extremely low budget film. For the amount of time and money I think it came out very well. It combined a little of that famous picture about the

plague in New Orleans, the first picture Jack Palance did (**PANIC IN THE STREET**). It combined that possibility with science fiction. We shot a great deal of it documentary fashion in the streets of Los Angeles and in the Union Depot. It had a real documentary feel, I think." Moe Howard (!) played a cab driver. "A lot of people thought I was giving him work that he needed. Well, Moe was a rich man when the series ended. Larry was nearly broke, but Moe was a rich man because he invested in San Fernando Valley real estate. He didn't need to work for money. Moe loved to be an actor. He loved to work, really. Casting him as a cab driver, he did a good job of it and it was nice to have him working for me again."

Why did Bernds accept the job to make **RETURN OF THE FLY** (59). "Money interested me in doing the sequel. Anybody



Directed unless noted - BB = Bowery Boys

- 45 Shorts: **PISTOL PACKIN' NITWITS** (story), **WHERE THE PEST BEGINS** (S), **MICRO-PHONIES** (D), (all Stooges), **HECTIC HONEYMOON** (?)
- 46 **BLONDIE KNOWS BEST** - S
Shorts: **A BIRD IN THE HEAD**, **THREE TROUBLEDOERS**, **MONKEY BUSINESSMEN**, **THREE LITTLE PIRATES** (Stooges), **MR. NOISY**, **SOCIETY MUGS**, (Shemp), **SLAPPILY MARRIED** (DeRita), **GET ALONG LITTLE ZOMBIE**, **WHEN THE WIFE'S AWAY**, **HONEYMOON BLUES**, (Herbert), **PARDON MY TERROR**, **HOT WATER** (Schilling + Lane), **ANDY PLAYS HOOKY** (Clyde)
- 47 Shorts: **FRIGHT NIGHT, OUT WEST**, **BRIDELESS GROOM** (Stooges), **WEDLOCK DEADLOCK** (DeRita), **HECTIC HONEYMOON** (Holloway), **WIFE TO SPARE** (Clyde), **HOT HEIR** (Herbert), **RADIO ROMEO** (Von Zell), **THE SCOOPER DOOPER** (Holloway), **WEDDING BELLE** (Schilling + Lane)
- 48 **BLONDIE'S SECRET**
BLONDIE'S REWARD - S
Shorts: **PARDON MY CLUTCH**, **HOT SCOTS**, **MUMMY'S DUMMYS**, **CRIME ON THEIR HANDS**, **SQUAREHEADS OF THE ROUND TABLE** (Stooges), **EIGHT BALL ANDY** (Clyde), **BILLIE GETS HER MAN** (Burke), **FLAT FEAT** (Holloway), **TWO NUTS IN A RUT** (Schilling + Lane)
- 49 **BLONDIE'S BIG DEAL**
BLONDIE HITS THE JACKPOT

- FEUDIN' RHYTHM**
Shorts: **WHO DONE IT?**, **FEULIN' AROUND**, **VAGABOND LOAFERS** (Stooges), **MICRO SPOOK**, **WAITING IN THE LURCH** (Besser), **HIS BAITING BEAUTY**, **RADIO RIOT** (Von Zell), **LET DOWN YOUR ARIEL** (Vernon + Quillan)
- 50 **BEWARE OF BLONDIE**
BLONDIE'S HERO
Stooge shorts: **PUNCHY COW PUNCHERS**, **DOPEY DICKS**, **THREE ARABIAN NUTS**, **A SNITCH IN TIME**, **STUDIO SNOOPS**
- 51 **GOLD RAIDERS** (Fang)
GASOLINE ALLEY
CORKY OF GASOLINE ALLEY
Shorts: **MERRY MAVERICKS**, **THE TOOTH WILL OUT**, **THE CHAMP STEPS OUT**, **HULA-LA-LA** (S) (Stooges), **KNIFE IN THE BACK** (story)
- 52 **HAREM GIRL** D/co-S
Stooge shorts: **LISTEN JUDGE**, **GENTS IN A JAM** (Stooges)
- 53 **CLIPPED WINGS** - BB
PRIVATE EYES - BB
LOOSE IN LONDON - BB



- HOT NEWS**
WHITE LIGHTNING
- 54 **THE BOWERY BOYS MEET THE MONSTERS**
JUNGLE GENTS - BB
PARIS PLAYBOYS - BB - S
- 55 **SPY CHASERS** - BB
BOWERY TO BAGDAD - BB
JAIL BUSTERS - BB - S
SKABENGA - S
- 56 **WORLD WITHOUT END** - D/S
NAVY WIFE
CALLING HOMICIDE
DIG THAT URANIUM - BB
- 57 **THE STORM RIDER**
REFORM SCHOOL GIRL (Fang) D/S
LOOKING FOR DANGER - BB - S
TV: **SUGARFOOT**, **COLT .45**
- 58 **ESCAPE FROM RED ROCK** - D/S
QUANTRILLS RAIDERS
SPACE MASTER X-7 (Fang)
QUEEN OF OUTER SPACE (Fox)
JOY RIDE
- 59 **ALASKA PASSAGE** - D/S
HIGH SCHOOL HELLCATS (Fang)
THE RETURN OF THE FLY (Fox) D/S
- 61 **VALLEY OF THE DRAGONS** - D/S
- 62 **THE THREE STOOGES MEET HERCULES** (RCA)
THREE STOOGES IN ORBIT (RCA)
- 63 **GUNFIGHT AT COMANCHE** - S
- 65 **THE NEW THREE STOOGES** (TV series)
TICKLE ME (Warners) - co-S

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will tell you from the highest to the lowest that money is an incentive. It was for 20'th Century. The money for writing and directing was good, A little better than some of the stuff I did at Allied Artists." It was a b/w sequel with Brett Halsey as the son of The Fly, Vincent Price and Danielle DeMetz. "That was a challenge because THE FLY was a big success. When I got the assignment, the writer of the original FLY, James Clavel, was very put off. He thought he should have gotten the job. He had been a prisoner of war of the Japanese. He limped as a result of a war wound or of mistreatment. I think he was captured in the fall of Singapore. He was very hostile. He wanted the job of writing it and directing it. I can remember him limping around. The man who directed THE FLY, Kurt Neuman, died not long after he did it. I think I had the assignment before he died. I liked Vincent Price as a real pro-

fessional. He was always prepared, very inventive, always ready and listened to direction. He was a good worker. I'm quite sure he liked my work, not the kind of thing that you would go around talking about, but I had the indication that he very pleased. He was in both of them you know. He was reported as saying he liked THE RETURN OF THE FLY better than the original FLY. I was told that he said that. I haven't seen it recently. I think it was pretty good. I think it stands up pretty well. I took my neighbors to see a cast and crew showing. My lady neighbor scolded me. She thought it was horrifying. It was pretty strong stuff. Making a horror film, you go out of your way to give the audience what it came to see."



On the set of *QUEEN OF OUTER SPACE* with Zsa Zsa. *HIGH SCHOOL HELLCATS* (above)

ALASKA PASSAGE (59) for 20'th) was a Regalscope drama about truckers with Bill Williams, Nick Dennis and Nora Hayden. **VALLEY OF THE DRAGONS** (61) from Columbia,

starred Cesare Danova, Sean McClory, Joan Staley, and Danielle DeMetz. "I knew Al Zimbalist, a kind of a promoter producer, not a big shot. He did low budget projects, and Byron Roberts had been a production manager on some pictures I had directed. They needed a story. They thought they could get a deal with Columbia if they came up with a story. They needed me. I became a partner in ZRB Productions: Zimbalist, Roberts and Berndts. What they had was the idea of using a Jules Verne story called *The Career Of A Comet* and they also had the option to use the monster film from *ONE MILLION B. C.* It was used over and over again. I cooked up a story that used the Jules Verne story. It had a faint resemblance to Verne, enough that they could use it in the advertisement, a Jules Verne story. So I wrote a treatment, which is movie talk for an outline. Zimbalist took it to New York and got a deal with Columbia to make *VALLEY OF THE DRAGONS* for one hundred thousand dollars, which was very very cheap for a picture made at Columbia. If you made it at an independent you could have cut costs. I wrote the screenplay and directed it. There was a provision that if we went over budget it would be taken out of our salaries, which is a very harsh thing. They were so pleased with the picture that they didn't enforce that. *VALLEY* was very successful. I measure that by the fact that I get still get residual checks. It still shows on television (on TNT). The title is kind of provocative. Critics kind of look down on it because the use of stock stuff but we made it work for us. The average kid or unsophisticated viewer didn't know where the footage came from. If its exciting and fits into the story, then fine." It also used the *WORLD WITHOUT END* spider.

Thanks to Three Stooges shorts being shown every day on local TV stations, The Stooges (now with Joe DeRita) were back and starring in popular features. Berndts directed two, both released by Columbia in 62. *THE THREE STOOGES MEET HERCULES* featured a time machine, twin cyclops, Emil Sitka, and Gene Roth. "We hired a French Canadian strongman, he had a magnificent body, he was a body builder. He was very timed about doing the slapstick. The big strong man with big muscles was a little timid. He had a French Canadian name. We renamed him Samson Burke. With his reputation he had quite a career as a Hercules in Italian pictures." *THE THREE STOOGES IN ORBIT* has Emil Sitka as a mad scientist with a flying submarine/tank, Frankenstein Martians, and Carol Christensen. "Some of it was a failed television pilot. Columbia used about eight or ten minutes of the pilot film. Norman Maurer, Moe's son-in-law, and the business manager for the Stooges got the

deal on the basis of using the stock film. A lot of studios were hooked on the idea of using stock film. Sometimes it hurt the product and didn't save as much money as they thought. I



think they were about three hundred thousand dollars each. Emil Sitka was wonderful. I loved the guy. Always willing and able to add his own stuff to it. Do a it a little harder or a little more. He was an actor who did stunts. Emil, if he did a fall or a stunt and he thought he could do it better, he would insist that I shoot it again. He was a great loss."

Berndts' last feature credits were as a scriptwriter for Allied Artist movies starring war hero Audie Murphy (*GUNFIGHT AT COMANCHE CREEK*) in 63 and Elvis Presley (!) (*TICKLE ME*) in 65. "Ben Schwalb wanted me to direct it too, but Col. Parker, who acted like a stern father, wanted somebody that Elvis had worked with before and liked, so the man who directed *TICKLE ME* was Norman Taurog. Elwood and I were given an office on the Paramount lot to write the script. We had assigned parking spaces and we had separate offices with our names on the



RETURN OF THE FLY



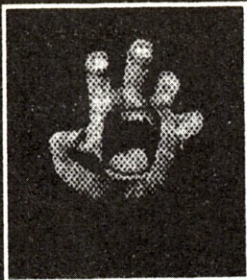
doors, everything we didn't have at Allied Artists! We liked the device of having him be a rodeo rider. He was just an ordinary rodeo rider looking for a job, and mistook a fat farm for a dude ranch. That device was what triggered the whole thing. There was a lot of Stooze stuff in *TICKLE ME*. The fact that Elvis was doing it, I think, added to it, the scare gags and the indignity gags. Elvis was quite shy. The Paramount brass got a visit, not official, from some F.B.I. guys. High ups, anxious to show them a good time, took them on the Presley set, without asking permission. It upset Presley a great deal. He was so upset that he couldn't work right. He didn't work the rest of the day. We previewed it at Huntington Beach. They collected preview cards and apparently with the young punks, male and female, 'bitchin' was the big word, if it was really good. The word 'bitchin' appeared on the preview cards time after time! So the preview was successful"

"The last thing I did was that half cartoon/half live action Stooze thing." 20 years after directing his first Stooze shorts, Berndts directed the Stooges again for *THE NEW THREE STOOGES* (65), a syndicated Saturday morning series. "I guess *WORLD WITHOUT* end is my favorite film. I tried to make a picture with meaning. As far as sat-

isfaction, I would like to have gone further, gotten to the big name, big money things, but I really can't complain. I made good living all those years and I had reasonably good time."

Thanks to Tom Weaver and The Fang.

PV

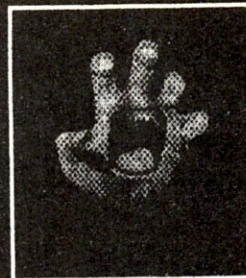


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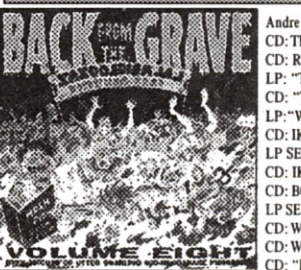
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13 Demon Street

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thirteen 23 minute episodes hosted by Lon Chaney Jr.

"Number 13 Demon Street. I am condemned to live here. To suffer on this earth forever as a punishment for my crime. It is said that no greater outrage was ever committed by a mortal. But should I find a crime more terrible than mine, my punishment will end." — LON CHANEY JR.

Somewhere between *One Step Beyond* and *Thriller* lies *13 Demon Street*, a thirteen episode television show created and directed by Hollywood horror veteran, CURT SIODMAK, hosted by a disheveled LON CHANEY JR., and shot in Sweden. After directing the pilot for Hammer's unsold *Tales of Frankenstein* ('58), Siodmak made a deal with LEO GUILD and KENNETH HERTS to shoot a supernatural horror anthology, *13 Demon Street*, in Stockholm's Nordisk Tonefilm studio in 1960.

But while the TV version of *13 Demon Street* was never broadcast in the U.S., it was aired in Sweden (with the simple addition of Swedish subtitles). And that's what we've found. Direct from the Land of the Midnight Sun and transferred from 35mm prints, comes this incredibly rare Something Weird exclusive, the original thirteen episodes of *13 Demon Street*. Boo!

13 Demon Street. VOLUME 1

THE BLACK HAND

When his car is hit by a speeding driver, Dr. Heinz Schloss, a brilliant surgeon, removes his pinned hand by severing it with a scalpel. Since the driver of the other car, Erich Münster, was killed in the crash, Schloss replaces his missing hand with one of Erich's. Oops! Turns out that Mr. Münster was a psychopathic strangler of five, and before you can say, "The Hands of Orlac," the new hand of Heinz is taking on a homicidal life all its own.

FEVER

During a flu epidemic, Dr. Franz makes a housecall to crazed artist Otto Szegety, whose dingy flat is covered with paintings of the same beautiful woman. Asked who the model is, Szegety hisses, "She's mine!" But when the doctor looks out Szegety's window, he's startled to see the woman from the paintings smiling seductively at him from her house across the courtyard. A house which, apparently, doesn't really exist...

CONDEMNED IN THE CRYSTAL

"It would be awful to learn one's future," says John Radian, a man with a "fear of the future," who's suffering from a recurring nightmare in which he's drawn to a dilapidated building in a fog-shrouded alley and wakes up screaming. On the advice of his shrink, he locates the building while awake and discovers it's occupied by Madame Germaine, a fortune teller who looks into her crystal ball and tells him that he will die at midnight. How? She will be his killer... #6666



13 Demon Street. VOLUME 2

GREEN ARE THE LEAVES

A television crew arrives at Sweden's Stafsholm's Castle in the hopes of broadcasting a murderous ghost who dwells in one of the bedrooms. But when a crew member is found choked to death in the room, TV host Henry Waller and his girlfriend, Denise, foolishly decide to spend the night in the haunted bedroom. Sure enough, they too find themselves being suffocated as the dapper ghost of Erik Kirsten strolls out from an ancient painting...

THE GIRL IN THE GLACIER

A chunk of glacier is struck in a mine shaft with the figure of a nude woman, guessed to be 50,000 years old, frozen in the ice. Bringing the chunk of ice to a museum, Dr. Sven Sjöström immediately falls in love with the woman entombed in it (whom he calls Angelica) and gets upset when Olsen, a rival scientist, suggests melting the ice. Wanting her all to himself, Sven kills Olsen, buys his girlfriend-on-ice a dress and pair of shoes (!), and is shocked when she suddenly opens her eyes...

THE BOOK OF GHOULS

Finding a ritual that guarantees "untold wealth" in an old tomb, Anton Lupesco goes on a bizarre scavenger hunt in which he must bury the beak of a raven in the oldest grave in the cemetery, steal "an omen of death" from antique shopkeeper CURT SIODMAK in a silent cameo, and seek out a man who does evil and kill him. But — surprise! — there's a tiny detail he's overlooked... #6667

13 Demon Street. VOLUME 3

THE PHOTOGRAPH

After hot shot photographer Donald Powell takes a photo of a farmhouse in snowy Maine, a beautiful woman emerges from it. He tries to embrace her but ends up strangling the woman instead. Back in New York, the photo holds a macabre surprise for him: every time he looks at it, he sees the murdered woman coming closer and closer... And watch for director CURT SIODMAK in a cameo ("I came for my dog!") that was cut when this episode was included in *The Devil's Messenger*.

THE VINE OF DEATH

Museum curator Frank Dylan is thrilled to acquire the bulbs of the ancient Mirada "death vine," puts a bulb in his pocket, and rushes home to plant it. Instead, he stumbles in on Wally, his slimy neighbor, putting the moves on his wife. After a struggle ends up in Frank being killed, his body is buried in the hot house and the death vine quickly sprouts. But as Wally soon learns, the vine is "attracted by the heat of a human body" which it wraps around and strangles... As Chaney neatly explains, "I want you to see a man who wanted to plant a flower, instead of which he dug his own grave..."

A GIFT OF MURDER

At an anniversary party, Jim and Betty Duncan receive a Haitian voodoo doll as an anonymous present, complete with instructions on how to kill one's enemies. After using the doll to eliminate two rivals at work, Jim falls in love with a secretary and decides to get rid of his wife. But as he sticks the pin in the doll's face, he doesn't notice that it's been tampered with... #6668



13 Demon Street. VOLUME 4

THE SECRET OF THE TELESCOPE

Paul Kessler buys an antique telescope at an auction. It seems ordinary enough until he looks out the window with it and sees a vision of his dead self. Convinced that his death could only be the result of his alcoholic wife murdering him, he decides to off her first by putting rat poison in her decanter of booze... (The wrap-up shows Chaney inexplicably cackling at the contents of a malignant dollhouse!)

NEVER STEAL A WARLOCK'S WIFE

Milksop banker Hubert Ames can't afford to provide his sultry wife with the wealth, clothing, and jewelry she demands, so he tries to acquire them via witchcraft. She's unimpressed: "You do the incantations and I'll do the dishes." But when he discovers that she's running away with her illicit boyfriend, Hubert reads from *The Science of Necromancy*, takes advice from a witch's cat, and conjures up a road full of flames for the fleeing lovers...

MURDER IN THE MIRROR

Hired by creepy Count Ottocar Potosi to find a specific antique mirror, Antonio Martinelli is horrified when the mirror shows him a vision of the Count suffocating Mario, his wife's lover — a murder that occurred thirty years earlier and created by the victim's "energy engraved on the glass..."

BLACK NEMESIS

Phony medium "Monsieur" Aramit kills Dr. Robert Standish in order to scam his bereaved widow for some quick cash to pay off a gambling debt. All goes well until the doctor unexpectedly materializes when he isn't supposed to... #6669

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An Evening With SAM THE SHAM

Interview by Prof. Fred Hopkins

Singer/songwriter/musician Sam "The Sham" Zamudio (or Samudio) is a study in contrasts. The man who wrote *Woolly Bully* is sinewy and tough, reflecting his harsh Delta roots. But he's also extremely articulate and intellectual. Despite being exhausted from a highly energized performance, where he stole the show as part of a Rock 'n' Roll revival featuring Gary Lewis, Danny And The Juniors and Little Eva, Sam doffed his turban and chatted with us about his career.

Domingo Samudio was born in Dallas, Texas in 1934. Usually assumed to be a Mexican/American, Samudio is a Spanish Basque and speaks with an East Texas Cajun accent mixed with a Basque accent. Note: Basques (from the border regions of Spain and France) consider themselves a separate people living in their own (unofficial) country (kind of like the Kurds in Iran and Iraq). Basque separatists (and terrorists) have been active for decades. Some Basques (often shepherds) settled in East Texas and in Central and Northern California. "People mistreated me as a child. We lost my mother when I was three years old. Afterwards, we went to live with my grandmother, who died six months later - of a broken heart. From then on, we just lived here and there. I learned what it's like to be a stepchild. Times were very tough." After time in the Navy and at Arlington State College (where he boxed), Samudio started playing rock in 1961 at the age of 27. His first band was based in Dallas. He then joined a friend's group (Tony G And The Gypsies) in Louisiana. At some point he changed his name. "Samudio was too long and the Sam came from there. When I started, I didn't play an instrument, I just sang, and danced and cut up. And when you do that, they call it shamming, so - "When the band's leader became ill, Samudio took over the group, renamed it Sam The Sham And The Pharaohs and relocated to Memphis.

In '63 their first record (on the Tupelo label) was "Betty And Dupree," a cover of the old Chuck Willis tune, backed by Sam's own composition "Man Child." Note: Willis, who recorded for Atlantic, was sometimes called "Sheik Of The Blues" because he wore a turban. He died in '58 (from an ulcer) shortly after "Betty And Dupree" made it to #33. R+B sax player Lynn Hope had also worn a turban in the late 40's. All of the the Pharaohs wore turbans and they traveled in a hearse (!), which was fitting for their next release. Sam thought he and The Pharaohs might have more luck resurrecting the wonderful comic rock song, "Haunted House." "Johnny Fuller recorded 'Haunted House' (written by Bob Geddins) on Specialty around '56. We recorded it in '63. We had it out before Gene Simmons. Simmons worked as a singer in the same club where we worked. He knew that we had



Butch Gibson, Jerry Patterson, Dave Martin, and Sam

pooled our money together to record the song, and it was starting to get a little bit of airplay in the local area. Suddenly the phones started lighting up. Hi records contacted Simmons and sent him to ask me to record 'Haunted House' for them with studio musicians. I said, 'No,' I wanted to record with my group, but I told Gene I'd think about it." Bad mistake! Simmons went back to Hi and told them Samudio had rejected their offer. "Simmons knew the words because he'd worked with me, so he sang it for them and they hired him. That's how he got the song out (nationally) before we did. It made me mad, but rock 'n' roll is not for the fainthearted. I wasn't going to quit, because if someone can take you out of your dream, then you really don't have one."

Though the version by Jumpin' Gene Simmons (from Tupelo, Mississippi) made it to #11 in Aug., '64, he never made the top 40 again and the Pharaohs' version (on Dingo records) attracted the interest of MGM records, who soon leased the group's contract. The b side was "How Does A Cheating Woman Feel?" Then "The Signifyin' Monkey"/"Juimonos" (Let's Went) was released by the XL label. The b side is a wonderful track, probably inspired by Bo Diddley's "Say Man." It features loud screams, Mexican horns, Pharaohs going 'ariba ariba' and 'la la la...' and telling each other jokes. Meanwhile, Sam had come up with a catchy riff (based on a blues run), threw in some

lyrics, and the trademark "Woolly Bully" was born, driven way past the speed limit by Samudio's churning Farfisa organ sound. "Woolly Bully"/"Ain't Gonna Move," was their 4'th single, on XL, then MGM. Released by MGM in March, '65, it hit the charts in April, eventually landing in the #2 spot. It was on the charts for a total of 18 weeks and also made it to #31 on the R+B charts, #11 in England, and also hit in Germany (where they toured), Holland and many other countries. An excellent Spanish language cover of "Woolly" was used in the 65 Mexican movie *JUVENTUO SIN LEY* (PV #27).

After a while the only holdover from the Louisiana group was bass player Dave Martin, also from Texas. (Note: Martin died in 87- at 50). The other original Memphis Pharaohs were Ray



Stinnet (guitar), red haired Jerry Patterson (drums) and Paul (or Butch) Gibson (sax). Sam's organ playing was always great, but special credit should also go to the others, especially Gibson and Stinnet. "Those early Pharaohs were very rough guys! You can see that by looking at the first album cover. I remember we were doing a big show with a famous British group and we had hung our Pharaoh costumes in the dressing room. I came back and saw that all our clothes had been tossed on the floor and this British group had hung up their suits. I told them 'Those clothes better be picked up and hanging back on the rack or my guys and I are gonna mess you up.' I walked back in later. Our costumes were hung up and the group was gone! I was no flower child." Sam and his Pharaohs had learned to play the blues and rock 'n' roll on the Delta. They took the British invasion (and the fact that most of the early English groups just recycled American soul and blues back to an audience too young to remember the real thing) very seriously. They didn't like it. During his (90's) stage performance Sam talks about a reporter asking him what he thought of The Beatles. Samudio's reply - "Down South we spray bugs!" "We were the opposite of The Beatles. We were leaders of the American Retaliation. I remember landing in New York and meeting the media on the tarmac. We were waiting for a hearse to pick us up. The reporters asked me if I would concede to The Beatles, I said, 'No' and they thought I was arrogant. They said, 'Are you crazy?' I replied, 'No, Are you crazy? We're from The Delta!'"

MGM set the group up in the Phillips Recording Studio (opened by Sam Phillips after moving from his original Sun studio) to record the rest of their first LP. Producer Stan Kesler had played steel guitar or bass and/or had been an engineer on many Sun sessions. He had toured with Elvis during 54/5 and had written five songs that Presley recorded, starting with "I'm Left, You're Right, She's Gone."

He later was a member of the touring Sun Rhythm Section. Engineer Val Valentin later worked on Velvet Underground records. These two worked on most of the Sam The Sham records. The WOOLY BULLY album (which should be on all those predictable critics 'best of' lists) made it to #26 in June, 65. It included the obvious hit, "Haunted House," and "Juimonos" plus excellent covers of the R+B tunes "I Found Love" (The Falcons with Wilson Pickett), "Gangster Of Love" (Johnny Guitar Watson), and "Long Tall Sally" (Little Richard). "Shotgun" (Jr. Walker) was the only song not sung by Sam. "Memphis Beat" was also done by Jerry Lee Lewis around the same time. The best of the covers though is the double entendre "Every Woman I Know (Crazy 'Bout An Automobile)," originally by Billy "The Kid" Emerson. Sam also wrote "Mary Lee," Martin wrote "Go-Go Girls" (which sounds like "Willie And The Hand Jive" and features excellent Bo Diddley style guitar), and Kesler wrote "Sorry Bout That" (with music very similar to "Wooly"). The classic cover shows the band in their turbans and posing with their hearse on the back.

The Pharaohs, now famous, performed on HULLABALOO, HOLLYWOOD A GO GO, ED SULLIVAN and other TV shows. "Most of the shows were lip synched, but HULLABALOO was live. The night we were scheduled to appear, I had a fever, with a temperature of 102. When we

did "Wooly Bully," my voice broke when I went for the high note. But everyone forgave it. With that performance, I probably influenced a couple million more garage musicians!." Sam wrote "Ju Ju Hand," featuring one of his best screams, and it was backed by "Big City Lights" (by Kesler). The single (with a pic sleeve) went to #26 in July. It was followed by THEIR SECOND ALBUM (aka Ju Ju Hand), a concept LP featuring a dozen tracks dealing with magic and witchcraft. "Got My Mojo Working" (Sam properly pronounces it 'woikin') and "I'm You're Hoochie Coochie Man" were both from Muddy Waters, and other tracks were "Love Potion #9" (The Clovers), "Magic Touch" (The Platters), "The Gypsy" (The Ink Spots), "That Old Black Magic" (Glenn Miller and Freddie Slack), and "Witchcraft" (Sinatra and Elvis). Sam also wrote "Cause I Love You" and Gibson wrote "I've Got A Voodoo Doll." "Magic Man" and "Medicine Man" were written for the group. The LP has another great cover, with the group making faces around a boiling cauldron. Only Sam was wearing a turban. It wasn't as strong as the first LP and didn't sell well. Completest should know that "Ju Ju Hand" and "Wooly Bully" were also issued as a "Hip Pocket" single (with a pic sleeve).

The group's next hit ("Ring Dang Do") isn't as well remembered as "Wooly," but it's almost as great and as cryptic ("Where are you -



What are you!"). It was paired with "Don't Try It" (written by Sam) and went to #33 in Oct. (with a pic sleeve). They appeared on HULLABALOO again to promote it and continued to tour. "We were always on the road. We were in Seattle right after the earthquake (of 65), with Jay And The Americans. We played major auditoriums. During our big hit years we were running here and there so fast. It seemed like we were always moving. We once drove to Peru, Indiana when we were supposed to be in Peru, Illinois. Somebody just made a mistake. We called the club. They said, 'You're about 300 miles away.' We said, 'We'll be there in an hour!'" On another occasion, airline officials were checking the weight of a plane which the band was ready to board. "We just said, 'Forget It!' The plane may have been overloaded."

In Dec., 65, MGM released Sam Katzman's WHEN THE BOYS MEET THE GIRLS, a remake of the musical GIRL CRAZY (43). The Pharaohs perform a great dance song, "Monkey See Monkey Do" (on the soundtrack LP) on stage, while comic frat boys dance in drag. Connie Francis starred and other musical guests were Herman's Hermits, Louis Armstrong and Liberace (all also on MGM at the time), plus soundtrack music by The Standells (PV #29). "I was treated well on the set of WHEN THE BOYS MEET THE GIRLS. Connie Francis was beautiful. Harve Presnell and the other actors were

alright but they kind of stayed away from me. I had a reputation and everyone was a bit frightened of us. I still don't understand why! I never did anything. We had beards though, when no one was wearing beards. We were pretty far out there." "Red Hot," another excellent single failed to make the top 40. Backed with "A Long Long Way" (and with a pic sleeve), it made it to #82 in Feb., '66. The original was by Billy "The Kid" Emerson on Sun in '55, and some know it from Robert Gordon's version with Link Wray.

SAM THE SHAM AND THE PHARAOHS ON TOUR, the 3rd LP featured several New Orleans songs. The meaningless tour title was also used by The Dave Clark 5 and other groups at the time. Almost as good as the first LP, it includes "Ring Dang Do," "Red Hot," the earlier B side "Big City Lights" plus covers of "Save The Last Dance For Me" (Drifters), "Please Accept My Love" (Clarence Bon Ton Garlow), "Big Blue Diamonds" (by another Louisiana group), "Mystery Train" (Jr. Parker and Elvis), done with a Bo Diddley style guitar, and "Can't Make Enough." "Over You," originally by Art Neville and also recorded by Paul Revere And The Raiders, is a high point with its lyrics about death and the excellent horns. "Like You Used To," a rare track not sung by Sam, features the lyrics 'you blew my mind,' and would fit into the Nuggets comp. The other tracks are "Let's Talk It Over" (by Martin), and "Uncle Willie," written for the group. Unfortunately, this was the last LP completely by the original Pharaohs and the last to feature obscure regional R+B classics. Around this time (in '66), the group appeared on THE MILTON BERLE SHOW.

After a while, Sam recruited a new band of Pharaohs, consisting of Frank Carbetta (various instruments), Tony Gerace (bass), Billy Bennett (drums) and Andrew Kouha (guitar). He found these musicians (formerly known as The Gypsies) playing on Staten Island. The new combination produced potent results with "Lil' Red Riding Hood"/"Love Me Like Before" (written by Sam) zooming up to #3 in June. It also made it to #46 in England. Although lacking the hardwood-stomping beat of "Woolly Bully," "Lil' Red Riding Hood" benefited from Samudio's humor and Southern - textured phrasing, which transforms the song from a children's story to a well-told rambling joke about the lecherous big bad wolf. Sam's final howl ("Ahhhwoooo! I mean Baah!") rendered the tune an instant classic among high school kids experiencing their first beer. "Lil' Red Riding Hood" was written by Ron Blackwell, who died a week after it was released. It was the first song he had written that had been recorded by a name group. He'd been working and pushing himself. He fell asleep at the wheel. At the time, he was living in Redwood, California with a wife and four kids. It was a terrible tragedy."

MGM quickly followed up "Lil' Red Riding Hood" with a sequel, "The Hair On My Chinnny Chin Chin" (also penned by Blackwell). It too was skillfully narrated and proved quite funny in it's own right. But, it was, in the end, just another sequel and the single (with a pic sleeve) peaked at #22 in Oct. The b side was Sam's "I'm In With (The Out Crowd)," a take-off of Dobie Grey's "In Crowd" hit. "That was a

favorite song of mine because it described how my band and I felt. We were wearing funny costumes, people were almost afraid of us! We were also going through managerial problems. We were working our thumbs off while our managers were driving Cadillacs. We figured we really were part of the out crowd! We all got real tired of it. Everyone's attitude was 'If you don't sing for us, you'll never sing.' Remember, we were only on lease to MGM. They were never the problem." The Lil' RED RIDING HOOD lp featured the hit plus "Mary Had A Little Lamb" (also by Blackwell) and a cover of "Hanky Panky" (Raindrops/Tommy James). "Pharaoh -A-Go-Go" was a great pumping "Woolly" sound instrumental raver with Sam yelling "would somebody help me?," then "get 'em Pharaohs!, you're burnin!" and, best of all, "can't lose with the stuff we use!" It, "Ring Them Bells" (another good song) and "El Toro De Goro (The Peace Loving Bull)" were written by Kesler. The other tracks, written by various people for the group, were "Deputy Dawg," "Green'ich Gredel," "Sweet Talk," "The Phantom" (which sounds like The Coasters' "Charlie Brown"), and "Grasshopper." The new band sounded good, but too much of the material was silly novelty songs. The LP made it to #83 in Sept, '66.

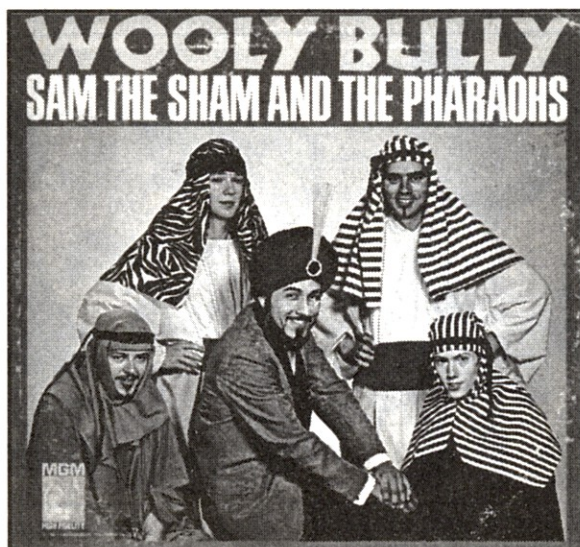
The year ended in Dec. with the #27 "How Do You Catch A Girl"

(the third by Blackwell) backed with Sam's "The Love You Left Behind" (with a pic sleeve) and an acting role for Sam. THE FASTEST GUITAR ALIVE (MGM), produced by Sam Katzman starred fellow Texan Roy Orbison. It was made from a script which had been offered to (and wisely rejected by) Elvis, immediately after LOVE ME TENDER, eight years earlier. The plot about two Confederate spies who mistakenly keep robbing Union gold shipments after the Civil War is over, requires a light comic touch which Roy just couldn't seem to grasp, despite a noble attempt. Sam plays a Union guard who is overpowered and tied up by Roy and his friends. "I knew Roy, but we

weren't personal friends. You came in and you did your scene. I was out pretty fast. My casting as a Yankee guard was kind of ironic since I had a thick Southern drawl. I had studied acting so I knew what to expect. The movie people will treat you like you treat them. If you act like a prima donna, they'll throw you out on your ear!"

On stage, Sam and his Pharaohs couldn't have been hotter from 1965 through '67. They played Ciro's with The Byrds, and played with them in San Diego, Oakland and Pasadena. Sam toured with Simon And Garfunkel, Sonny And Cher, Billy Joe Royal, The Mob (with Tim Holvay), The Association, and the hardest working man in show business - James Brown. Sam laughs when he remembers doing the Hollywood Bowl show with The Beach Boys. "Dennis Wilson, bless his heart, was a cut-up. You'd go out there and be playing and he'd do stupid pranks if you were doing well and getting to the crowd. He'd pull out your electric cord, pull your plug, in the middle of a song! He did that to us once. I grabbed him and said, 'Listen kid, if you don't want that hearse coming through the back wall when you're on drums, you'd better lighten up!'"

THE BEST OF SAM THE SHAM AND THE PHARAOHS LP made it



to #98 in March, 67. The cover folds open, as did MGM hits LPs by The Animals and Herman's Hermits released around the same time. A good collection, it includes "Wooly" (first LP), "Ju Ju Hand" (2'nd LP), "Ring Dang," "Red Hot," and "Mystery Train" (3'rd LP), "Lil' Red...", "El Toro" (4'th LP), and, for the first time on an album: "The Hair On My Chinny Chin Chin"/"I'm In With (The Out Crowd)," "I Wish It Were Me" (by John D. Loudermilk), "Standing Ovation" (by Kesler), and "Ready Or Not" (a version of Jay And The Techniques' "Apples Peaches, Pumpkin Pie"). Apparently because of the six day Arab/Israeli war and supposed anti-Arab sentiments, the group was convinced to change its name to The Sam The Sham Revue, adding three female singers (The Shamettes) and dropping the turbans. Two more singles just made the top 100, and two more were "bubbling under." "Oh That's Good, No That's Bad"/"Take What You Can Get" was #54 in March, 67, then "Black Sheep"/"My Day's Gonna Come" made it to #68 in June. "Banned In Boston"/"Money's My Problem" (#117) and a cover of The Coasters' "Yakety Yak" backed with "Let Our Love Light Shine" (#110) were also released in 67. The SAM THE SHAM REVIEW (or NEFERTITI) LP included several singles and novelty songs, "Struttin'," and even the spoken word "The Cockfight." There were also Shamettes singles released including "(Hey There) Big Bad Wolf" and "You're Welcome Back." "Old MacDonald Had A Boogaloo Farm"/"I Never Had No One" and a good one with the title "I Couldn't Spell !!!*@!" / "The Down Home Strut" were both in 68. Still more personal changes took place and the TEN OF PENTACLES LP (the last on MGM) was credited just to Sam The Sham. It was also the first of his LPs that wasn't released in both mono and stereo versions. It included "Yakety Yak" and covers of "Poison Ivy" and "Let It Be Me." The last two (now very rare) MGM LPs failed to make the charts at all and quickly hit the cutout bins. In 1970, Sam officially went solo.

He was signed to Atlantic and they put him in a studio in Florida with the famous producer Tom Dowd, The Memphis Horns, The Dixie Flyers, guest guitarist Duane Allman and other Southern studio pros. The resulting LP, *HARD AND HEAVY*, was released in 71. "I'm not saying that I was hard and heavy. I was talking about the tough times during which I grew up. My people were very hard people. Nobody gets

more on them then they can handle. They say adversity breeds character - that it puts grits in your craw. I'm about OD'd on character!" The album featured gritty material similar to many of the early Pharaohs records. "Key To The Highway" (previously by Little Walter)/"Me And Bobby McGee" (the Janis Joplin hit) was the single. The LP includes four Sam originals plus "Key To The Highway," "I Know It's Too Late" (credited as "traditional), great songs by Otis



Sam with Jimmy Page

they made me save my money. The dude who broke my nose the first time- he taught me to dodge faster. Mrs. Turner for letting me graduate from high school, otherwise I would have flunked for the third time. The dude who broke my nose for the second time. He taught me that I wasn't dodging fast enough. My friends the prostitutes for listening to me when no one else would. I want to bless the people who stole my money for my misery went with it and I am sure it's more than they can bear." Sam goes on to thank his relatives, band mates, his dogs and monkey, the mothers of his children and, most of all, God."

In 73, when he was back on MGM for a one off solo single ("Fate"), the only magazine that was cool enough to run an (irreverent and half made -up) appreciation of Sam The Sham's career was *Creem*. Robot A. Hull wrote it in the same (March) issue with Lester Bang's "Incredibly Strange Creatures Who

Stopped Living and Became Mixed Up Zombies" opus. The next year (a coincidence?), Sam formed a new band. "The Wookie Pts. 1/2" and "Baby You Got It"/"Ain't No Lie" were some later 70's singles and Sam and his new Pharaohs played the late 70's oldies circuit for a while. "Wooly" showed up on the soundtrack of *MORE AMERICAN GRAFFITI* (not a hit movie). Things just weren't working out well, so Sam eventually spent time working on an off shore oil rig in the Gulf Of



The Sam the Sham Review

Louisiana. He even became the captain of his own 100 ton vessel, which ran out of New Orleans. Ry Cooder tracked him down there and hired him for the soundtrack of *THE BORDER* (81). Director Tony Richardson's serious movie about border guard corruption starred Jack Nicholson with Harvey Keitel and Warren Oates. "I worked with Ry Cooder on the soundtrack to *THE BORDER*. I did two songs in Spanish. I still keep in touch with Cooder." Sam's old songs appeared on more movie soundtracks, including "Lil' Red..." in the TV horror comedy *MIDNIGHT HOUR* (85), and "Wooly" in *BABY IT'S YOU* (83), *SPLASH* (84), and Kubrick's *FULL METAL JACKET* (87). *AMERICAN ROCK THE 60's* (Goodtimes, 88), was the first video comp with Wooly, but quickly went out of print. Meanwhile, Sam had begun to dedicate his time out of the limelight to improving the lives of the less fortunate. "I speak a couple of languages, Spanish being one. I travel with a medical group as an interpreter to 3rd world countries. We go into poor areas, set up a field hospital, bring in doctors, and see as many people as we can in 75 days. I've gone into sections that the poor people call poor! Part of my concern is that in America, we're not aware of the way other people live. We're so lucky, and if you don't use it, you lose it!"

All of his LPs had gone out of print, but in the 80's Rhino compiled and released *PHARAOHIZATION! The Best Of Sam The Sham And The Pharaohs*. It includes "Wooly" and "Sorry Bout That" (first LP), "Ju Ju Hand" and "Medicine Man" (2nd LP), "Ring Dang Do" (3rd LP), "Lil Red...", "Pharaoh A Go Go," and "Green'ich Grendel" (4th LP), both sides of "The Hair On..." / "I'm Out With...", the singles "Oh That's Good...", "How Do You Catch...", and "Black Sheep," and the b side "Don't Try It." The cover used the photo from their 2nd LP. Wooly also appeared on various "frat rock" comps. About ten years ago, Sam was coaxed out of retirement. "I do about four or five gigs per year nowadays. I get a call from a promoter and if I want to do it and I like the venue, I do it. People know that I'm not background music - never have been. I don't play 'Misty'!" He also showed up for a televised Hispanic Music award special and did "Wooly," backed by The Texas Tornados (Doug Sahm, Freddie Fender and Flaco Jimenez). "Wooly" then appeared on the soundtrack of another movie, *NIGHT AND THE CITY* (92), a mediocre remake starring Robert DeNiro.

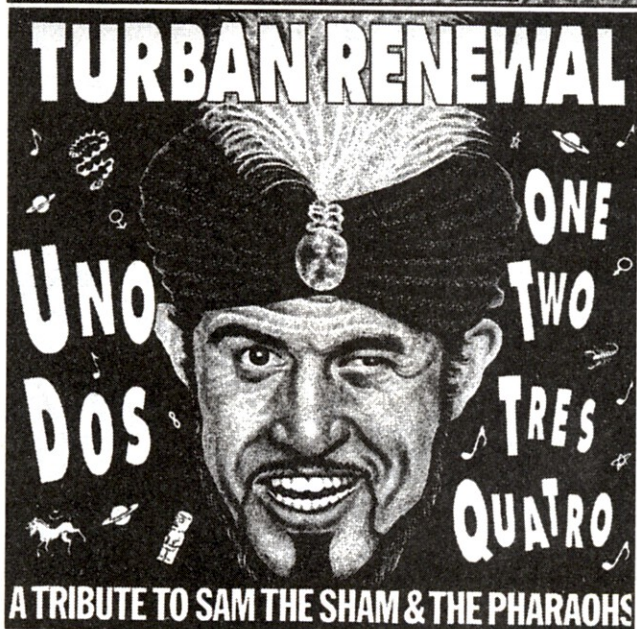
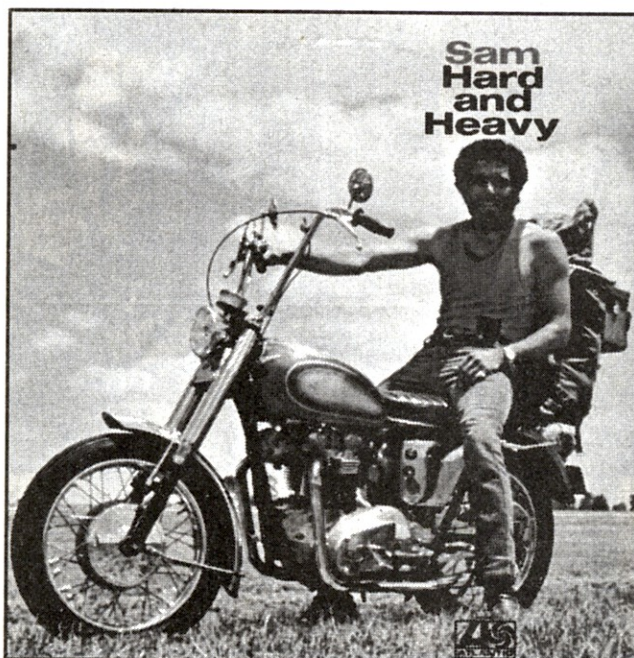
In 94, Norton Records, released one of the best tribute LPs since the one dedicated to Roky Erickson. "Billy (Miller) and Miriam (Linna) called me and said 'We're going to send you some albums!' I loved the idea of a bunch of people doing my songs. I thought the name, *Turban Renewal*, was real catchy." Many tribute albums feature bands going nowhere that have no feel for the material and are just assigned tracks by their record companies. The double (!) 28 track *TURBAN RENEWAL* has inspired versions of Sam's songs by people who love and understand Pharaoh music, like The Lyres, The Untamed

Youth, The Fleshtones, The Ben Vaughn Combo, original Flamin' Groovies singer Ron Loney, The Flat Duo Jets, The Phantom Surfers, The Mummies and even Hazel Atkins. Drew Friedman provided the cover art and Lenny "Nuggets" Kaye wrote the liner notes.

Sam now incorporates straight delta blues (including "Crossroads") into his live show. He even plays electric slide guitar in the tradition of Robert Johnson and Barbecue Bob. "I've got hundreds and hundreds of blues songs that I've recorded over the years. I did a song years ago, just guitar and I. It was called "Blackjack Davy" (aka "Gypsy Dave") by Woodie Guthrie. Very eerie song. We also recorded a Randy Newman song about running like mad to make a train and then staring at no ticket in hand. It was never released." In 96 Sam played a Hollywood Legends Of Rock And Roll concert (The Rivingtons were there too). In recent years MPI released 12 volumes of the *HULLABALOO* show. You can now easily own prime TV footage of The Pharaohs performing "Ring Dang Do" (Vol 8) and "Wooly Bully" (Vol 9). In 98 Rhino released a new expanded CD version of *Pharaohization*, and it's now the best one stop for Pharaohs material. This years VHI #1 songs special featured a "Wooly" clip. Sam no longer has a permanent band. He does benefits too as long as they let him mix some gospel songs with his hits. He currently runs ministries for

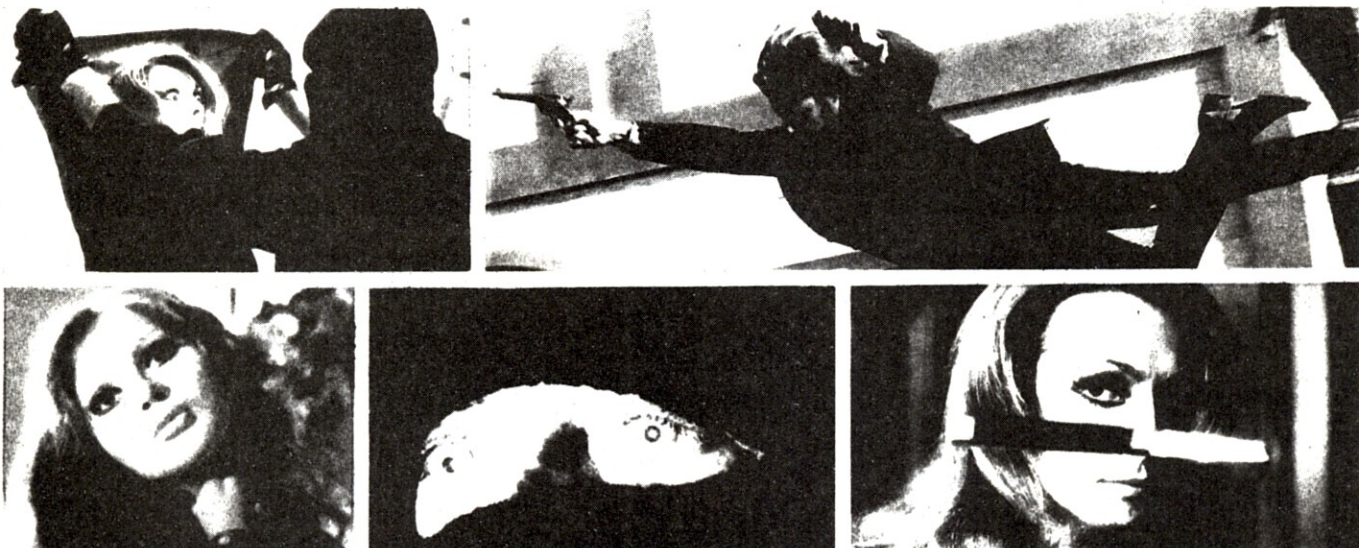
convicts in both Memphis and Mexico but remembers his biggest musical moment 34 years ago. "'Wooly Bully' was our biggest record. It sold 3 1/2 million copies the first year. In 1965 it was the #1 best seller. The rest is history."

Thanks to Billy Miller of Norton Records, Mark Del Costello, Drew Friedman and Steve Brigati.



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NATHAN HERTZ/JURAN

Interview by
Justin
Humphreys

Neftullie Hertz Juran was born on September 1, 1907 in General Hummond, Austria. His German speaking family moved to New York in 1913. He doesn't remember much of his days in Europe. "I can remember stealing apples from our neighbors and being chased, but that's about it." Life was tough in America. "Our family didn't have any money. We children supported ourselves the best we could and brought home money to the family pot. I used to shine shoes. I took care of my father's shop. He was a shoemaker. In the old country he used to make custom shoes. He made out good. He mostly repaired old worn out shoes for people. My mother was illiterate. She could not read or write. She couldn't even sign her own name, but she was a wonderful woman. She took care of the family."

Juran (soon changed to Juran) later earned a Bachelor of Arts in Architecture and a Master of Arts. "I took architecture at the University of Minnesota and then I went to France to study. A summer school there. Then I went to New York and worked a couple of years and then I went from there to MIT for another two years and then I opened my own office. When I first came to Hollywood, it was 1933, I believe, I only came to get warm because it was so cold in New York. And I didn't have a proper place to live in New York. I had a penthouse apartment but there was no heat in the building, it was being constructed. No heat and no elevator. So I used to walk up ten flights and no heat and I was cold as kraut, so a man gave me \$400 he owed me so I could have it before he filed bankruptcy and so I took the money and went to Los Angeles.

"I joined the Navy in 1941. I was assigned to John Ford's unit in the start of the war and he had a feel for drafting and I became close by him. And later I just worked with him. I served the Office of Strategic Services. It's the counterpart to the CIA. It became the CIA after the war." He wasn't a spy though. "(Laughs) No but I did something that was kind of secret. I guess you

might call it secret. I was able to determine the thickness and height, width and length of things from captured photographs. Well, it was interesting because this man who was from Hawaii was in the service, a Colonel Richards, and we were talking one day in Washington, D.C. and, he said that one of the problems was they had a lot of pictures of enemy territory but they were kind of meaningless because they didn't know exactly how high or how thick or any measurements,

and I told him that in Hollywood we could take a plan with all the measurements on it and reduce it to a perspective drawing which will be like a photograph, and I thought we could reverse that process. Start with the photograph and go back to the measurements. So he set me up with an office in Washington and I proceeded to perfect that."

Meanwhile, Juran landed film work and eventually became an art director at 20th Century Fox, then Universal. "I worked on so many films as an assistant to an art director and as a draftsman, like *BLOOD AND SAND* (41) with Tyrone Power and Rita Hayworth, John Ford's *HOW GREEN WAS MY VALLEY* (41)." Juran received an Oscar for art direction. "John Ford was a wonderful man and we became quite close. We got some beautiful pictures. I worked on real interesting sets, sometimes night club sets...always looking for something different. Another early credit was for the horror movie *DR RENAULT'S SECRET* (42). "I knew a lot of directors. An awful lot of them, because every picture you do has got a different director on it. I'm getting so old I can't remember anymore. I knew Bob Rossen, *BODY AND SOUL* (47). Many pictures. At RKO, they were doing a picture about the Brooklyn Bridge and figured that a fellow from New York could be the best one to draw the Brooklyn Bridge and that's why they called me. It was for *PORTRAIT OF JENNIE* (48), the Joseph Cotton movie." Juran also worked on *HARVEY* (50) with James Stewart, then on Stewart westerns. "I worked with Tony Mann. I think he did four films with Jimmy Stewart. I started working with him when he was doing *WINCHESTER 73* (50). I worked on *THE FAR COUNTRY* (55). I think I worked on four with him but I'm not certain. He was a really good director, excellent at staging scenes. He could go up in the natural, strong country and stage a fight between two people that was kind of spectacular and it seems as though he didn't play it out except in his head. He just put those over the terrain and when we got to shooting, he had a plan of action that was infallible. It always wound up where he wanted it to be at the end. A very succinct man. He did some inexpensive pictures that turned out very well. I worked with him through till

when he was discharged from *SPARTACUS* (60)." The epic was taken over by Stanley Kubrick.

After working at Universal for several years, Juran replaced Joseph Pevney on *THE BLACK CASTLE* (52), becoming a director for the first time. "I had been laying out camera shots for directors before that but I never directed one. Pevney wanted to make some changes



on the script and the studio was in two weeks of shooting so you know all these dates and things are set up in advance with actors and agents. Joe Pevney wanted to make some changes and the studio said no, shoot it the way it is or you take a walk. He said well I'll take a walk. Then they got hard-up to get another director right away and it turns out that I had a lot of friends at the studio who were on my side and I knew more about the picture and the script than anyone they can get, and they had me do it. For a starter it's alright. It wasn't a great film. It was always going to be a B picture." It became his first of seven 50s movies for Universal Int. William Alland produced the period feature with horror actors in support roles and a castle with a torture chamber and an alligator pit. Richard Greene stars as an English nobleman, Paula Corday is his wife, Stephen McNally is an evil count with an eye patch, Boris Karloff is his physician (who turns out to be a good guy), and Lon Chaney Jr. is his bodyguard. John Hoyt and Michael

Pate also have roles. "Karloff was just fabulous. He put more into a picture than ever was indicated in the script. He had a way of doing something with his eyes, eyebrows that would just sell reams of scripts and material. Long after when he was in England, I had a script that I wanted him to do. A TV script and a friend of mine was going to England at the time, William Gordon. He was a publicity man and he took the script along and showed it to Boris Karloff to see if he was interested in doing the scenes and he wrote back that he was very interested and I thought it would be a good idea. He wanted total artistic control of the contents of the script and being the foolish man that I am, I refused to give it. There you are. You do things like that for two times in your life."

THE GOLDEN BLADE (53) was a light Technicolor fantasy starring Rock Hudson as Harun (with a magic sword), George Macready as an evil grand vizier, Piper Laurie as the Princess of Baghdad, Gene Evans, Kathleen Hughes, Edgar Barrier, and even Anita Ekberg. **LAW AND ORDER** from the same year, was a Technicolor remake of a script that had been filmed in 32 and 40 versions and as the 37 serial **WILD WEST DAYS**. It starred Ronald Reagan, as Frame Johnson, retired Marshall of Tombstone, out to avenge his brother's murder. Dorothy Malone co-starred as his girlfriend, with Preston Foster as the local villain, Alex Nicol and Russell Johnson as Frame's brothers, and Dennis Weaver. "You know the studio put that deal together and I was frightened because I had seen Ronald Reagan in that picture where they cut his legs off. Remember that? I thought that was a wonderful picture, with Claude Rains. (**KING'S ROW** - 42) I thought Ronald Reagan was wonderful, a high class actor and I thought my God, this is a steep step to make with

him but it turned out he was so nice to work with. He had a pet name for me. He always had a smile and good suggestions. Just a real great guy to work with. I did another one with Reagan after that. A submarine picture."

Three Technicolor westerns starring war hero Audie Murphy followed. In **GUNSMOKE** (53), Murphy stars as a gunman hired by Montana land owner Donald Randolph to kill a rival (Paul Kelly).



LAW AND ORDER (Alex Nicol & Ronald Reagan)

not an easy man to get to know. He was tight within himself. And many a time I rode out to a location just he and I in the back of the car and not a word passed. And yet, on stage, on the set, he had a bunch of cronies that came with him and they were always practicing quick draws and roping and he was pretty much at ease with them but I thought he was a little tight in front of the camera. He was



Ron and Nancy —
HELLCATS OF THE NAVY (!)

always well prepared. He was so good on a horse and stuff like that. One time we had real slick grass, you know in the summertime how the grass is so slippery? We had a hillside. He was supposed to come down this hill and shout to a bunch of cronies to get the cattle across the river because there was a big prairie fire coming and I asked Audie if he would like to postpone that scene until we could find a better location 'cause this was on the studio's back lot, and he looked at the grass and said 'No, I think it'll be alright, let's do it.' So he rode around the brow of the hill. You couldn't see him and I whistled for him to come and here he came charging up and about a third of the way down this hill he pulled his horse up sharply and the horse stuck his front legs out, just skidded right down to the front of the camera into a nice big close-up. And he said 'Get those cattle across the river. Everything's on fire!' and rode out of the shot, and it was perfect. I guess that's why he survived the war."

HIGHWAY DRAGNET (54), was an early co-production from Roger Corman, who also wrote the story. Richard Conte stars as an ex marine accused of killing a Vegas model (Mary Beth Hughes). With Joan Bennett and Wanda Hendrix, as women who pick him up hitchhiking, and Reed Hadley. "Oh that was interesting. **HIGHWAY DRAGNET** was a good script. It was an Allied Artist picture, and the

producer was Jack Youngmeyer, and he and I both loved the script. It was really an unusual story about a dragnet across the desert where they were looking for a murderer and two women were in a car and they picked up a hitchhiker who was Richard Conte. He looks kind of evil and grim, you know, and you thought that he was the guy everyone was looking for. Went all through the story and it turned out he was an innocent guy and the woman who picked him up was the criminal. And I thought that was an excellent script and so did Jack Youngmeyer and then the studio decided to cancel that story and we asked for a meeting with the studio and told them we thought it was such a good script it would be a shame to cancel it, and they turned out 180 degrees and put it back on schedule. That was an interesting picture too because the producer, Billie Brodie of Allied Artists said 'You got eight days to do this picture, do you think you can do it?' I said 'Yeah I think I can.' He said 'Well, I'll give you x dollars to do it.' I think it was something like \$500 or \$1,000. And so we went forward and we were out on location for about four days and Brodie said 'You're falling behind schedule. I'm going to have to tell you which shots you can make and which shots you can't make and watch you so you don't go over schedule.' And I had to say, 'Look, I think I'm on schedule. I got it all laid out, and I can't have anyone over my shoulder telling me what I can and can't do. So if you're going to do that, you might as well get your self another director, cause I don't think I want to work under those circumstances.' And he went back to his room right then and there and we never saw him on the set again until we finished, which was about two hours ahead of schedule. I think I was still a little green at that time, and there were times when I gave them direction they didn't need, if you know what I mean. They didn't say anything, but the actors used to look at each other when I reminded them about what part of the story they were in."

THE CROOKED WEB (55), produced by Sam Katzman, was Juran's first of nine features for Columbia. Mari Blanchard and Richard Denning star as undercover agents after a man who had killed the GI son of a rich man in Berlin years earlier. Frank Lovejoy was the killer, a drive-in restaurant owner. 1957 releases by Juran included two science fiction movies and Ronald Reagan in a submarine and he co-directed the Italian LE IMPRESE DI UNA SPADA LEGGENDARIA. THE DEADLY MANTIS (57), another William Alland production for Universal, stars a giant preying mantis destroying parts of Washington D.C. and Manhattan. "Unfortunately, that was the first science fiction I ever had done. Now I know much better what to do. I thought the actors were very good. Alix Talton, Craig Stevens, the other was Hedda Hopper's son, William Hopper. He was

good, so was Craig Stevens. They're both real good. I didn't like the mechanics myself. I think that spoiled the picture. Seeing that mechanical man, you could tell right away it was a little miniature. That kind of spoiled the picture for me. The production was kind of thin I thought. Course when you do monster pictures, you gotta have a good monster, otherwise you got nothing. I didn't think that monster was made well, except in the scene (in the Lincoln Tunnel) with the big claw in there and then it had a frightening part to it."

TWENTY MILLION MILES TO EARTH (57), from Columbia, was Juran's first sci-fi classic. William Hopper (from THE DEADLY MANTIS) starred but the wonderful scary, always growing animated

reptile alien Ymir was the real attraction. "That was the first one I did for Charles Schnee. The background toward the end of the picture with the Colosseum was shot in Rome. Just the background. Using those backgrounds, Ray Harryhausen did the rest. He projected the background with the monster in front of it a frame at a time till it was finished. We used to laugh about this. In the script, when it comes down from Venus and lands in Italy, and the locals go out in the rowboat and see this strange thing sticking on their beach, and one of them explains to the other, 'Look a hole', (in the side of the rocket) 'Look a hole.' It's such a crummy piece of dialogue that we used to always laugh about it, and whenever something looked pretty bad in a script or a take or anything, we used to say to each other 'Look a hole!' So it was fun." Everybody remembers the Ymir battling the elephant. "Oh, Ray is good at that. When he gets a couple of his puppets fighting each other, excellent man. Did you know that Ray's wife, Diana, is the great great granddaughter of Dr. Livingston. She's British. Ray stayed at our house for three weeks about a month ago. It's funny because

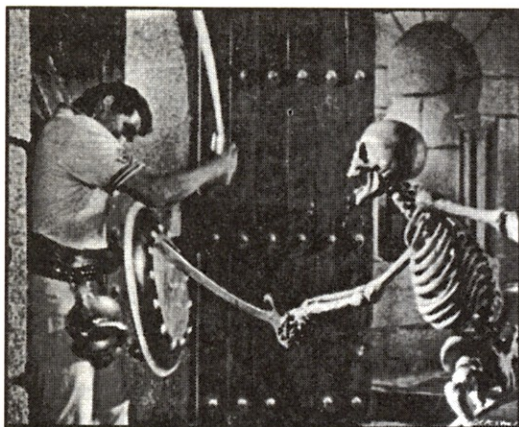
usually when Hollywood people get together for three weeks they hate each other. He's a nice guy. He's a master of his craft although nowadays computers have taken over."

HELLCATS OF THE NAVY (57), from Columbia, is historical as the only movie starring a future president and his first lady. Nancy Davis/Reagan retired from acting afterwards and it was his last theatrical release (THE KILLERS was produced for TV). "I enjoyed doing that. A lot of it was in a submarine. You know they're so small, those conning towers. You had to sit in a corner and watch everything. You couldn't even have an electrician come through to put a new bulb in. There was no room in there. A lot of times I couldn't get near where they were doing the scenes, and I had to tell him, 'Look Ronnie, you better do this right, because no one's checking up on you. You have to tell me when the scene's over that you did everything right,' and he cheerfully did. And my producer, Charles

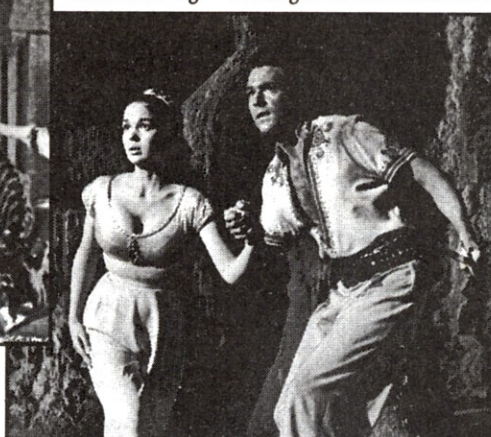


Schneer, who's a very good producer, he's such a good producer, he's always on the set. Most directors would be worried about having someone look down on you, but I liked him because he was there to help you if he could, by way of getting things you needed and wanted and he was just a wonderful supportive producer. And Charles Schneer was always on the set but he couldn't get in the conning tower because there wasn't any room! So he went down and listened to the scenes in the cutter's room. Ronald and Nancy Reagan were both wonderful. Real nice. Ronald had a pet name for me. He called me Jerusha, because everyone used to call me Jerry. He was just first class. I liked working with him."

In 58, Juran was reteamed with Schneer and Harryhausen for the Technicolor Columbia classic *THE SEVENTH VOYAGE OF SINBAD*, considered by many to be the best fantasy film of all time.



"That was a good picture. The shooting



went fine. All on schedule, everywhere was fine. Oh I have a lot to tell you about that. We shot that in Spain, Barcelona. There's a big body of water there, kind of a bay, and they have a lot of ships tied up along that bay, and one of them was a tourist attraction, Santa Maria, one of Columbus' ships. It was a replica. It wasn't a real ship. It was made for the tourist trade, and therefore had no keel. It had a cement bottom but it didn't act like a real keel. We had intended at one time to take that ship out to the open ocean, we didn't know about the keel, take it out to the open ocean to shoot the storm sequence, when the ship with Sinbad in it was supposed to be passing the sirens. So on our way to the breakwater, to get to the open sea, a liner came in and we were struck by the bow wave of the liner, so much so, that we nearly capsized. The Spanish commodore was out of his mind. He said stop the ship. Back to the harbor. This ship will never leave the harbor again and so on. So they towed us back to our spot and tied us up with a ship on each side of us with sails, and there was a line overhead carrying cold buckets on cable. You couldn't shoot that way. You couldn't shoot the sky without seeing another ship nearby, no matter what angle. It was almost impossible.

"So there we were. The producer was very worried about what we were going to do. He ordered the fire department of Barcelona to come down to the pier, and they got a wind machine and I ordered a big, like a fishing pole with a big white flag at the end of it. It took a long time to get this organized. But everyone was organized to watch that white flag at the end of the fish pole. And I had a very good talented man who was kind of a stunt director, who I entrusted with the pole, and I said 'Now look, I want you to keep waving this thing like a mast of a ship that was in a storm. Get the rhythm of it and don't

vary it.' The camera was on a gimbal. I told the man on the camera to watch that white flag and when it went one way you were to go the other way, and to keep the movement exactly with that white flag. And then we had the fire department watch the flag so they'd know when to turn their hoses on and get the spray of the wild ocean. We had a wind machine also watch that white flag, and then the prop men would know when to throw things across the deck at one time, throw them back again when the ship went the other way. So it was all organized, and I couldn't see any reason why we couldn't shoot it. So we tried a take. Got the cameras up to speed, at the first wave, the water from the first wave came over the deck, the man in charge of the wind machine stepped back to avoid getting wet, and stepped right into the propeller, into the machine. And we heard three distinct slaps, as the propeller hit his leather jacket. He fell down. I hollered cut, everyone ran over to see what they could do for him. The propeller made little marks on his back but didn't even pierce his skin. I thought he was dead. So we sent him to rest and after lunch we had

a protective screen put around him and the machine and from then on we got a really wonderful film.

"I like Ray because he's very imaginative and tries to help and he has an artistic mentor's soul. His father used to make those puppets, and then Ray



All photos from *THE SEVENTH VOYAGE OF SINBAD*

made puppets. They're hard to make you know. You got to have moveable joints on all parts, arms, legs, eyeballs, it's such a pain to keep track of every frame when you expose each frame at a time. Gotta remember where you last moved the eye. Everything has to go exactly right. He used to lock himself up in the morning when he had a big scene sequence to do and unlock it late in the day when he's finished. I'd say Ray is a very accomplished man." One of the many memorable sequences is the fight with a skeleton. "You know that's an interesting sequence. The stunt director whom I entrusted the white flag, his name was Enzo Mustamachi, and he first worked for me in Italy. I asked Charles, the producer, if I could get him to work on this picture which was in Spain, and he said no because he didn't want to pay the extra transportation. I prevailed on him to get the guy, and then when the guy showed up, he wanted more money than Charles was willing to pay. I said, 'Look Charles, never mind. You pay him what you would have paid him and I'll pay the rest.' He was so embarrassed by that that he paid the man anyhow. He was good. He laid out that fight up and down the stairs. The skeleton and

- 52 **THE BLACK CASTLE** (Uni.)
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shields, Kerwin Mathews... He worked all night, it seemed like, and all day in those caves in Arta, and it was hard, hard work and we never did stop. And Kerwin Mathews showed me his hands every morning after he was working all night. And they were all bloody from the sword handles. We shot one shot with the Italian sword master and Kerwin Mathews, and the sword master took the place of the skeleton and we printed that and Ray used that as a guide. He had an extra little projector where he could see what the Italian man was doing and made his skeleton do the same thing. And we made another shot with just Kerwin Mathews leaving the Italian fencing master out and that was used with the animated skeleton in front of that scene. So, we gave Ray the tools on that and he certainly did a wonderful job. It's hard to build those puppets because when you look at one and you see the skin of it, the outer skin looks kind of intriguing like a toy, but when you enlarge it twelve times on a movie, well, the skin that looked okay to your eye when you're looking at the puppet is all wrong when you enlarge it twelve times, so you have to think twelve times as small, and it's hard to do. I loved SINBAD. It's one of the things I'm not ashamed of. I think it's a good film."

GOOD DAY FOR A HANGING was a color Columbia western (produced by Schnee) starring Fred MacMurray as a marshal, Robert Vaughn as a psycho killer, Maggie Hayes, and Denver Pyle. "One little anecdote stands out in my memory, cause I love MacMurray. Wasn't he good in **DOUBLE INDEMNITY**? We had the second assistant director who was working for the first or second time, he tried to tie up all the loose ends. And Fred MacMurray was coming up toward the camera to do the scene he was supposed to do. And we had a bunch of visitors that day. This assistant crawls all the way down the street. So, 'Mr. MacMurray you forgot your top piece.' And Fred MacMurray was so embarrassed because there were people standing around there. He didn't know what to do, and he said to the visitors 'Do you hear him? Ladies and Gentlemen, I have a hair piece.' (laughs) That's all I remember."

Juran's next three movie were backed by The Woolner Brothers (**POOR WHITE TRASH**...). Two of them have some pretty poor spe-

cial effects but have become major cult films over the years. Juran used his alternate name (Hertz) for the low budget quickies. **ATTACK OF THE 50' WOMAN** (58), from Allied Artists, stars Allison Hayes, William Hudson, and Yvette Vickers. "Allison Hayes was a good actress. She used to look like sin when she arrived in the morning in front of the make-up desk. When she got her make-up on she looked great. I thought she was a great actress. She did better than the boy (Hudson) performed. Unfortunately, that might have been a more convincing picture, but when she got to be a giant, all her shots were done for the Woolner Bros. They were a real cheap bunch. There was no money for anything and everything was a real B picture. I remember when we did her process shots, the land turned down the wires and telephone poles and stuff. We had to use double exposure instead of blue screen. It was not a good quality picture. You could see through them. That was the big problem, especially with the giant alien. And when someone said they're remaking **THE 50 FOOT WOMAN**, I couldn't believe it. It just seemed a waste of money to do that again. These Woolner Brothers were such crummy producers. Later I got in deeper with them, but when I read the script at the



Allison Hayes about to become
THE 50 FOOT WOMAN

time, maybe this is a reflection of me, but when I read the script at the time, I said "Look, I'll do this picture, but I don't want to put my name on it." So I used another name. Nathan Hertz, my middle name. The screen director's guild called me up, and said 'Are you Nathan Hertz?' I said 'No, I'm Nathan Juran.' They said, 'Well, do you know that you didn't put your real name on that picture?' I said 'I didn't want my real name on that picture.' And they said, 'Well, we have a ruling here that directors must use their real name on the credits, and we'll let you go this time, but don't do it again.' I had to say 'I've already done it again!' Because I did a second picture and a third picture for Woolner Bros." Copies of the famous poster with art by Reynold Brown, have sold for over \$1000.00.

THE BRAIN FROM PLANET AROUS (58), from Howco, starred John Agar (PV #9), Joyce Meadows, and Robert Fuller. (Laughs) Don't remind me. That was another one for the Woolner Bros. That's the second one that I told the guild I had already done it a second time about my name. I did not put my name on that

movie." A floating alien brain was the main effect. "That plastic bag they kept pumping air into! I liked John Agar fine. He was already divorced from my little favorite (Shirley Temple), but I thought he was a nice boy." The third Woolner production *FLIGHT OF THE LOST BALLOON* (61), in "Spectrascope," was filmed partially in Puerto Rico. It was picked up by AIP. Juran also wrote the script. Marshall Thompson starred with Mala Powers and Douglas Kennedy. Sidney J. Furie directed the British *DR. BLOOD'S COFFIN* (61). "I wrote that. I did not direct that. Incidentally Time magazine wrote an article, they thought that was one of the best horror pictures of the season. I thought it was awful!"

JACK THE GIANT KILLER (62), from U.A., was like an unauthorized followup to *THE SEVENTH VOYAGE OF SINBAD*, complete with Kerwin Mathews (hero), Torin Thatcher (villain with magical powers) and unique monsters, this time animated by Gene Warren and others. "We had a number of people in and out." It was produced (by Edward Small), partially on Catalina Island, to compete with Schneer and Harryhausen's *JASON AND THE ARGONAUTS* (62), but was finished and released first. "I'll tell you what happened on that picture. It was made right after I worked on *SEVENTH VOYAGE OF SINBAD*. You know it was a big success financially. This producer that I did a lot of work for wanted me to make a picture just like it and cash in on the success of *SINBAD*. So he hired me to direct and he hired Torin Thatcher and Kerwin Mathews, and hired a writer to write a story as much like *SINBAD* as he could and he was going to repeat as much as he could. So that's how that picture got started. Torin Thatcher was a big close friend of mine. Poor fella. He was really a fine actor, you know. British actor. Then something happened to his knee. I don't think he lost it but he had to limp. He was in bad shape. I was doing a lot of TV at the time, I used to employ him every chance I could to keep him working. He either had to keep a cameo, or do something to keep him from limping. He was in bad trouble. In fact, Irwin Allen asked me, Is this guy a relative of yours? But I liked Torin. I thought he was very good."

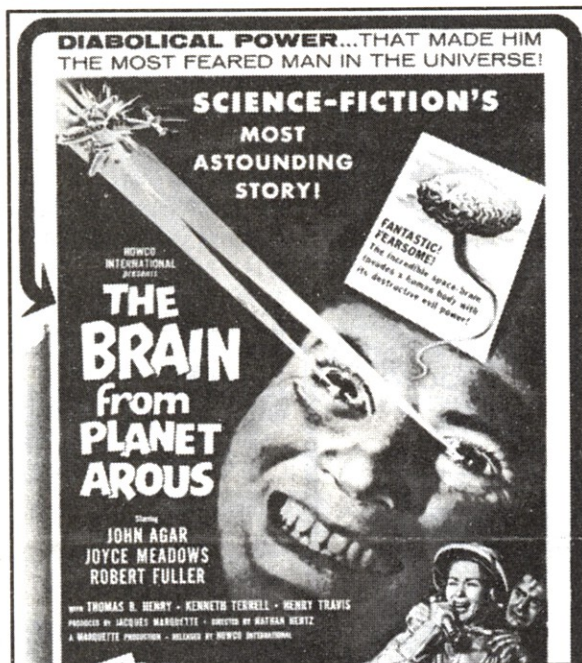
Three Technicolor British productions, all produced by Charles H. Schneer, followed. *SIEGE OF THE SAXONS* (63) was about King Arthur's daughter (Janette Scott). Ronald Lewis and Ronald Howard co-starred. *FIRST MEN IN THE MOON* (64) was a return to sci fi and Ray Harryhausen's high quality FX. "Oh what a delight that was. We had three good actors there. Maybe two good actors, one quite good actor. Lionel Jeffries, the comedian was wonderful to work with. Martha Hyer, and I forgot the other's name Eddie something (Edward Judd). Charades played that out. I thought it was well done. And it was the joy of working with Lionel Jeffries. Good actor. Lovely person. I liked that film. The aliens were called Selenites. You know, all those little Selenites, or ants, they were little British boys. And they were so nice to work with and after the show they gave me a full

set of shaving stuff. But they were just the most charming little boys. And when we had to do group scenes where they might have gotten hurt, like falling down a long flight of stairs or something like that, I would take one of the boys that seemed to be more intelligent, and I would teach him to fall down those stairs without getting hurt, in front of the other boys who were watching. And then I'd have them try it, after this bright boy could do it so well. And they would get it pretty good, and then I'd get a few more, and pretty soon I'd have them falling all over the place. It worked out real well and safe." *EAST OF SUDAN* (65), set in 1880s India, has Brits trying to stop the slave trade. Anthony Quayle starred with Derek Fowlds, Sylvia Syms, Jenny Agutter, and Johnny Sekka, and stock footage from *THE FOUR FEATHERS* (39).

After 20 features, Juran turned to directing 60's sci fi TV shows. He directed many episodes of *VOYAGE TO THE BOTTOM OF THE SEA*, *LOST IN SPACE*, *TIME TUNNEL*, and *LAND OF THE GIANTS*, all for producer Irwin Allen. "I thought he was a real bastard. I really did. He's a very insincere kind of a guy. Would take

every advantage he could and wait for the next time he could take you. Bad man. He's dead now, isn't he?" (Yes). "He fired me once, you know. Because I had a contract and the studio made him rehire me. And I had missed a couple of pictures from my contract. And he started writing me a check and I said 'No. I don't get paid for things I don't do.' So we kind of got to be friends after that. But he was a very difficult guy. He kept me working I must say that for him. I did an awful lot of shows for him. And you know, you have to do one show a week, and then you prepare the next show for a week, then you shoot the next show for a week, then you prepare the next show for another week. Every other week you're shooting. It's a grind because if you don't prepare every-

thing before you start it's hard to do it in six days. And I did some things for him when he was doing other series, I would help him arrange the camera. We had two stages. I was working on one, he was working on the other. Because he wanted to direct all the first shows, because then he could collect more money on every one of the series of the show. That's the way it goes anyway. If you shoot the pilot, you get a piece of all the other shows in the series. And he managed to shoot all the pilots himself. But he'd hire me on the next stage to lay-out the next shot so he could come over and make the shot, but in effect what he was doing was assuring himself that he would get the extra money. Then he had me do one sequence, one show, *The Girl From the Green Dimension*. And the girl from the green dimension was his girlfriend. She had no experience that I could figure out. It was a terrible thing to be saddled with. Maybe *TIME TUNNEL* was my favorite because of the variety. All of these *LOST IN SPACE* shows were pretty much the same. But the *TIME TUNNELs* were all different and I like that. You know television casts, when they work for a long while and they get these scripts and they're pretty much



the same, they lose their spontaneity. They do the same show every week. And so, that's one of the problems."

After all the TV episodes, Juran directed two more features. **THE LAND RAIDERS** (69), shot in Spain, was his sixth western. Charles Schneer produced the Technicolor Columbia release starring Telly Savalas as the Apache hating Mexican villain, George Maharis as his brother, Arlene Dahl as his wife, Jocelyn Lane, Janet Landgard, and George Coulouris. **THE BOY WHO CRIED WEREWOLF** (73), from Universal, was Juran's third movie to star Kerwin Mathews. He plays the dad of a 12 year old (Scott Sealey) and is bitten by a werewolf on a camping trip. "I liked it. I liked the cast. Aaron Rosenberg, the producer of that show had friends of his, we used them, they were good actors. And Paul Baxley was our stunt man. He did the wolf. A stuntman in wolf's clothing! My wife came up and he tapped her on the shoulder, he was in wolf's clothing, he tapped her on the shoulder and she nearly fainted. (laughs). I think he was kind of wild looking. Oh and the man who played the sheriff was a good friend of Rosenberg's and of mine and a good actor. I've forgotten his name. It was a good cast. The boy who brought the story to us, played the Jesus freak in that show. We always made the schedule and made money. Eventually sold the picture before we finished it really to Universal pictures. Out of all of those werewolves, they've

made so many, I thought it was alright."

THE BOY WHO CRIED WEREWOLF was his last feature. "Well, you know I had a big operation. They took 15 inches out of my gut. The doctors said, You're having all these problems because you're in this movie business. You'd better get out of it. Which I took his advice. And I went back to architecture and today I'm still at it. Not very big projects. I'm doing interiors of medical offices and things like that. I'm through with science fiction films. It was fun doing it, but that's about as it goes. I'm a little bit jaded with movies. As a matter of fact I've been accused of never going to the movies. I saw **TITANIC** and I thought it was an excellent job. Keep your eye on the boy lead in that. It was just a job. The movie business, whether you get involved in it too deeply, I think you're going to get hurt. I think you need to be a little objective. Stay out of it a little bit and realize that it's fantasy made for people. And that's about it. I



JACK THE GIANT KILLER

guess I'm satisfied with my film career. I've worked very hard in this movie business. And I don't know what would have happened if I went back to New York. I did alright here. I did alright in the movies and I did alright in the real estate ventures I've had here in California. So I'm happy."

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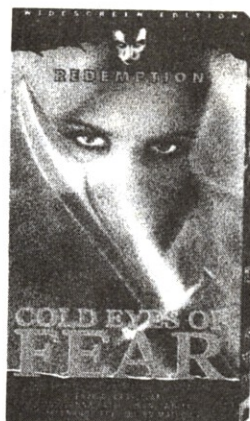
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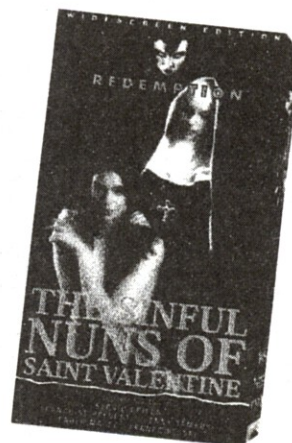
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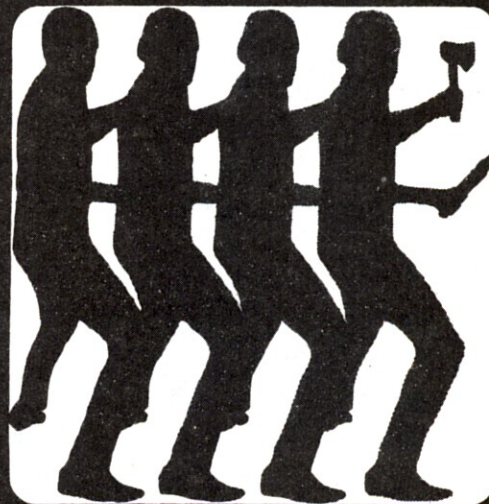
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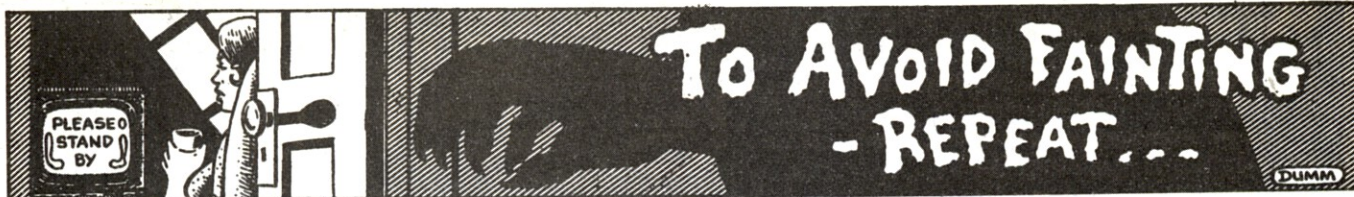
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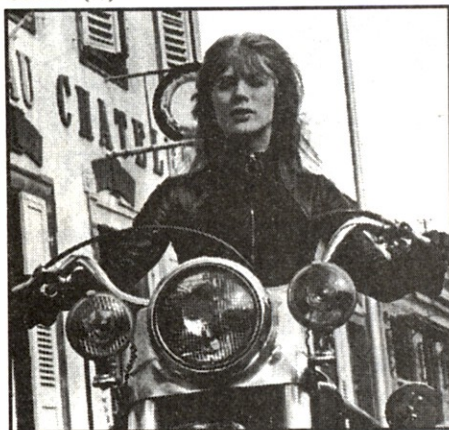
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ANCHOR BAY have many varied new releases available on VHS and DVD (with extras): Hammer's **FOUR SIDED TRIANGLE** (53), **X THE UNKNOWN** (56), **QUATERMASS 2** (aka **ENEMY FROM SPACE**) and **THE ABOMINABLE SNOWMAN** (both 57), and from a later period, **THE VIKING QUEEN** and **A CHALLENGE FOR ROBIN HOOD** (both 67), **PREHISTORIC WOMEN** (see review) and **THE VENGEANCE OF SHE** (both 68), plus Ted Newsom's Hammer doc. **FLESH AND BLOOD**. Lesser known titles from Disney are **ISLAND AT THE TOP OF THE WORLD** (74), **THE CAT FROM OUTER SPACE** (78), **THE BLACK HOLE** and **UNIDENTIFIED FLYING ODDBALL** (both 79), **MIDNIGHT MADNESS** (80), and **CONDORMAN** (81). **EBONY, IVORY AND JADE** (76) and Jack Hill's **SWINGING CHEERLEADERS** (73) were both reviewed back in PV #2. **NOSFERATU** (79), available in English and German language versions, is the first of a series of Werner Herzog movies on tape. Also: Franco's **SUC-CUBUS** (67) and **TWO UNDERCOVER ANGELS**



NAKED UNDER LEATHER

(aka **SADISEROTICA**) (both 67), **GIRL ON A MOTORCYCLE** (aka **NAKED UNDER LEATHER**) starring Marianne Faithful (68), **ZACHARIAH** (71), **TRAIN RUDE TO HOLLYWOOD** and **FANTASTIC PLANET** (both 73), **I SPIT ON YOUR GRAVE, F.M.**, and a new widescreen and director's cut versions of **DAWN OF THE DEAD** (all 78), remastered, uncut, and widescreen, **MONTY PYTHON'S LIFE OF BRIAN** (79) and Terry Gilliam's **TIME BANDITS** (81), **WHERE THE BUFFALO ROAM** (80), Ulli Lommel's **THE BOOGIEMAN** (80 - see review) and **THE DEVONVILLE TERROR** (83), **MY SCIENCE PROJECT** and **A BUNNY'S TALE**, with Mary Woronov (both 85), **BEDROOM WINDOW** (87), **HEATHERS** (89), **THE AMY FISHER STORY** with Drew Barrymore, **RUNNING DELILAH** with Diana Rigg, and the Dutch horror movie **THE JOHNSONS** (all 92), and **THE STEPFORD HUSBANDS** (96). Damn!

STILL more from Anchor Bay: westerns,

including **CUSTER OF THE WEST** (68) featuring Lawrence Tierney, **WILD WOMEN** (70), with Hugh O'Brien and Anne Francis, **YUMA** with Clint Walker and **THE TRACKERS** (both 71), with Sammy Davis Jr., and Peckinpah's **JUNIOR BONNER** (72) with Steve McQueen. David O. Selznik productions are **INTERMEZZO** and **MADE OR EACH OTHER** (both 39), and **THE FARMERS DAUGHTER** (47) and **PORTRAIT OF JENNIE** (48), both with Joseph Cotten, and then there are episodes of **THAT GIRL** (!?)

ENGLEWOOD has been busy releasing many great titles (many reviewed in this issue). One is Roger Corman's most serious movie **THE INTRUDER** aka **I HATE YOUR GUTS** (PV #4), starring William Shatner as a racist agitator. The video box warns "Contains offensive language and volatile situations." Who would be offended by this movie? KKK members?

FIRST RUN offers **SEXUS** (60), with a score by Chet Baker and **THE FOURTH SEX** (62). Both French lesbian themed features by Jose Benazeref were from Radley Metzger's Audubon Films. They also have Lucy (XENA) Lawless in her early New Zealand short films **A BITTER SONG** and **PEACH**, as a lesbian. (800) 488-6652

IMAGE has these controversial Marco Ferreri movies: **DON'T TOUCH THE WHITE WOMAN!** (74), **BYE BYE MONKEY** (77), **SEEKING ASYLUM** (79) and **TALES OF ORDINARY MADNESS** (82). They also have these **REDEMPTION** (U.K.) Italian titles: **THE DEVIL'S NIGHTMARE** (71), **COLD EYES OF FEAR** (71), **THE REINCARNATION OF ISABEL** (72), and **THE SINFUL NUNS OF ST. VALENTINE** (73). (800) 473-3475.

KINO has Sidney J. Furie's **THE LEATHER BOYS** (64) and Michael Winner's **THE GIRL GETTERS** (aka **THE SYSTEM**) (66) with the late Oliver Reed. Also: remastered versions of Dwain Esper's **NARCOTIC** (33) and **MANIAC** (34), and **REEFER MADNESS** (36), plus **FORBIDDEN FRUIT**, a CD ROM about 30s exploitation movies. (800) 562-3300.

MGM has new releases of **I AM A FUGITIVE FROM A CHAIN GANG**, (32), **MUTINY ON THE BOUNTY** (35), with Charles Laughton, **THE ROARING TWENTIES** (39), **THE SEA HAWK** (40), **SERGEANT YORK** (41), **THIRTY SECONDS OVER TOKYO** (44), and John Ford's **THEY WERE EXPENDABLE** (45), and for \$14.95: **DODGE CITY** (39), **THE KENTUCKIAN** (55), **THE BADLANDERS**, a 58 western remake of **THE ASPHALT JUNGLE**, **A FISTFUL OF DOLLARS** (64), **THE FASTEST GUITAR ALIVE** (68) starring Roy Orbison, **THE DIRTY DOZEN** (67), **KELLY'S HEROES** (70), **SOYLAND GREEN** (73), and **LORD OF THE FLIES** (remake), and for \$9.95: **THE SOLDIER** (82) with Klaus Kinski, **DEADLY FORCE** with Wings Hauser, and the

Great White North fantasy comedy **STRANGE BREW** (both 83) and **RED SONJA** (85). MGM, Warners and Columbia are issuing a "definitive" 9 vol. **STANLEY KUBRICK Collection**. **SPARTACUS** and his first two features are not part of the package, but **KILLERS KISS** is being released separately on DVD.

RHINO has the MST3000 versions of **THE BEGINNING OF THE END** (57), **THE CRAWLING HAND** (63), and **THE WILD WORLD OF BAT-WOMAN** (66), plus 3 volumes of **THE WORLD OF SID AND MARTY KROFT**, each featuring 4 or 5 episodes of the teams many 70's Saturday morning kid shows like **H. R. PUFNSTUFF**, **LIDSVILLE** and **FAR OUT SPACE NUTS**.

TROMA now offers Ted Mikel's **ASTRO ZOMBIES** (68), John Landis' **THE BANANA MONSTER** aka **SCHLOCK** (72), **GINGER IN THE MORNING** (73), starring Sissy Spacek, **MAD DOG MORGAN** (76), starring Dennis Hopper, the paste-up martial arts movie **FIST OF FEAR**, **TOUCH OF DEATH** (80),



REEFER MADNESS

DEF BY TEMPTATION (90), now with Samuel K. Jackson on the cover, and the recent features **KILLER CONDOM**, from Germany, **NIGHTFALL** from Seattle, and **THE DIGITAL PROPHET** (with Jeffrey Combs). They also have new "Collector's Editions" of **MOTHER'S DAY** (81), **EVIL CLUTCH** (88), **HAUNTING FEAR** (89), starring Brinke Stevens, and **STRANGEST DREAMS: INVASION OF THE SPACE PREACHERS** (90).

UNIVERSAL will be releasing remastered DVD's of the horror classics **DRACULA**, **DRACULA** (Spanish), **THE MUMMY**, **THE BRIDE OF FRANKENSTEIN**, and **THE WOLFMAN**. The many supplements were supervised by author David Skall. UNI also now offers these for \$9.98: **JOURNEY TO THE FAR SIDE OF THE SUN** (69), **VIDEO-DROME** (83), **BLOOD SIMPLE** (84), **PHANTASM 2** (88), **TREMORS** (90), **THE PEOPLE UNDER THE STAIRS** (91), and **DARKMAN 2** (92).

Col/TRI-STAR has a remastered TAXI DRIVER with a making of short, SHAKES THE CLOWN (now for \$9.95) and their recent sci-fi movies THE FIFTH ELEMENT, GATTACA and STARSHIP TROOPERS now for \$14.95. NEW HORIZONS now has BIG BAD MAMA, BIG DOLL HOUSE, DEATH RACE 2000, EAT MY DUST!, and HUMANIDS FROM THE DEEP on DVD. NEW LINE offers DARK CITY, THE HIDDEN, ISLAND OF DR. MOREAU and both MOTRAL KOMBAT movies now for \$14.95 and THE MACK and TOUGHER THAN LEATHER are now \$9.98. ORION has added COOLEY HIGH, Pam Grier in SHEBA BABY and CORNBREAD, EARL AND ME with a young Lawrence Fishburne (all 75), J. D.'s REVENGE (76), Fred Williamson's FOXTRAP (86), and THE MESSENGER (87). REPUBLIC: the first two HIGHLANDER movies are now \$9.98.

20TH CENTURY has new remastered versions of all 4 ALIEN movies on VHS and DVD, pan and scanned or widescreen. All have bonuses but ALIENS has 17 additional mins. of footage. The price of THE FRENCH CONNECTION and THE TOWERING INFERNO is now \$9.98. WARNER BROS. has reduced the prices for TRACK OF THE CAT (54), THE SEARCHERS (56), THE WILD BUNCH (69), and McCABE AND MRS. MILLER (71). WATER BEARER has reduced the price of these Pasolini films: DECAAMERON (70), THE CANTERBURY TALES (71), THE ARABIAN NIGHTS (74), and SALO (75), but at \$29.95, they're still expensive. They also have the German TERROR 2000 (92) with Udo Kier. XENON has repackaged 10 70's kung fu movies (some starring Jackie Chan), now presented by Rudy Ray Moore, as the SHAOLIN DOLEMITE COLLECTION (!). And now that the AVENGERS movie has come and gone, don't forget the two 6 episode 3 video packs of original '67 Diana Rigg era TV shows now available from A+E.

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore).

BLOODGORE VIDEO has a new 50 pg. catalog featuring uncut horror and sleaze (not to mention King Diamond and Merciful Faith videos) from around the world. And ask about the "300" new titles they got after it was printed. See ad.

BLOOD TIMES VIDEO offers a catalog full of European rarities and other surprises. Call (718) 972-6737.

BUD PLANT'S COMIC ART UPDATE (#148) is 98 pgs. of fun to look at books about comics, comics, models, pulp reprints, pinups, prints, calendars, cards, and everything about Mad Magazine, R. Crumb, Frank Frazetta and many others. (800) 242-6642.

CAPE COPY CENTER is the company that always takes out those two page - all type ads. We somehow screwed up their ad in PV#29, running some of the wrong, old panels. If you're looking for low priced, factory boxed, out of print rare tapes, Cape Copy can't be beat. Their out of control catalog might ruin your eyes, but if you can get them

to send you one, you'll be glad.

CRYPT U.S.A. has a brand new 40 pg. catalog with Blowfly CDs (!), their historic Back From The Grave comps, Pebbles CDs, and all kinds of loud R+R, R+B, country, rockabilly, punk and garage rock LPs, 45s and CDs plus books (including Psychotronic) and magazines. The main office has moved but Crypt is still in Hamburg too. See ad.

INCREDIBLY STRANGE FILMS is releasing 8 incredible titles from Nick Millard (son of S. S. Millard), some for the first time. They are BLACK ANGEL, BUTCHER KNIFE, CEMETERY SISTERS, CRIMINALLY INSANE, CRAZY FAT ETHEL !, DEATH NURSE, DEATH NURSE II, and SATANS' BLACK WEDDING. The correct phone # is (660) 849-2578.

THE JAZZ STORE Catalog (#19, \$3) offers a cool selection of jazz CDs, videos, shirts, books and photos. Want a Louie Prima CD, a Coltrane video comp, a Buddy Rich bio, or a Louise Jordan shirt? You should! Call (800) 558-9513.

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NOSFERATU

Greg Dark's **FALLEN ANGEL**), plus some music titles and books and zines. See ad.

MOVIES UNLIMITED in Philly have topped themselves again with this 1999 catalog, their biggest yet. It's over 800 (!) pgs. with over 40,000 (!) indexed titles of all types. If it's in print in America, they'll have it. \$12. 95 (ppd). Call 1 (800)-4-MOVIES.

NORTON RECORDS has a new 64 pg. catalog packed with great music. Their most important new releases though are the classic northeast rock Lps Here Are The Sonics (65), (plus "Keep a Knockin" and three Christmas songs), Sonics Boom (66), plus extra 4 tracks and a gatefold sleeve, The Fabulous Wailers (59), (+3 tracks), The Fabulous Wailers At The Castle (63), (+ 2 tracks including their pre-Kingsmen "Louie Louie"! and the new 16 track comp Live Wire! Best Of The Wailers (65-67) featuring rare 45s, demos and LP tracks. All are great (with extensive liner notes) but the first Sonics LP is the wildest, loudest, most essential Lp of all time! Also check out Nobody Can Dance, A Big Star CD of '74 demos and live tracks. Box 646 Cooper Station, NYC 10276.

SHOCKING VIDEOS is another company

that turns up rarities that nobody else has. The address was slightly wrong in this column last issue, but see their ad for the correct one.

SINISTER has a big new 100+ pg. catalog for 99/00 that's packed, as always, with their usual fine selection of old horror, sci fi, exploitation, "juvenile schlock," westerns, serials and silents. And it's loaded with rare movie ads too. Call (541) 733-6860.

SOMETHING WEIRD CATALOG SUPPLEMENT #8 is 32 more pages of mostly new titles featuring most of A. C. Stephen's nudie movies, various rare spy, sword and sandal, Italian western and sci fi movies, more "Peepland USA" comps, and all 13 episodes of the Swedish TV show # DEMON ST starring Lon Chaney Jr.!

THE STARS OUR DESTINATION is a Chicago store that's been selling PV issues for years. Their 8 pg. newsletter offers the best of recent sci fi, fantasy, horror, and mystery books. Call (773) 871-2722.

THREAT THEATRE announced they were stopping mail order then quickly changed their (well his) mind. The new 84 pg. 99 Video Catalog offers some new Threat distributed features (some from Australia), many "dirty movies for dirty minds" and starts with amusing rants from owner Todd Tjersland. See ad.

VIDEO DUNGEON has a thick new #3 catalog with lots of rare uncut horror, exploitation and sex titles and original art. A few new post catalog titles are TIFFANY JONES, GORATH, and GOD FORGIVES, I DON'T! See ad.

VIDEO SEARCH OF MIAMI continues to dig up more rare uncut horror, exploitation, and sex and music titles from around the world than anybody else and have frequent catalog updates (now in color). They have WEREWOLF OF WOODSTOCK, THE NIGHT GOD SCREAMED, Anthony Newley's HEIRONYMUS MERKIN, and an uncut CIRCUS OF FEAR. See ad.

VIDEO YESTERYEAR has been around for a long time and their latest catalog has silents, serials, shorts, foreign classics, old TV shows and some very out of place seeming porn titles. (800) 797-0819.

VOMIT BAG is another company with rare horror, exploitation, mondo and sex titles from around the world. \$3 to Shawn Johns, 2134 E. Pierce St., Phoenix, AZ 85006.

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PSYCHOTRONIC



UK

SHE SHALL HAVE MUSIC (Englewood, 35) D Leslie Hiscott, S Paul England, H. Fowler Mear, Arthur McCrae, P Julius Hagan

A mystery man tries to sabotage a headline making radio musical program, to be broadcast live worldwide from a cruise ship. But first we see stage shows presented in various European cities. The romantic leads are blonde American singer dancer June Clyde and a stuck up rich Brit crooner (Gwen Farrar) who doesn't like "jazz." Jack Hylton and His Boys co-star with various singers and dancers. Starting with the Busby Berkeley style intro, many parts copy earlier films from the colonies: a television invention (INTERNATIONAL HOUSE), people falling out of a crowded room on a boat (MONKEY BUSINESS) and two black guys dancing in unison (Duke Ellington's BLACK AND TAN). Diane Ross does a cool Cab Calloway style song and there's even a Jimmy Durante imitation. For a country so close to WWII, there are a lot of German elements: a beer garden show, a romantic trip to Vienna, and comic waiter musicians. The rare musical is by the director of SCROOGE and THE TRIUMPH OF SHERLOCK HOLMES. It was produced by Twickenham and released in the USA by Imperial Dist. (MURDER BY TELEVISION). The tape also includes equally rare 30s holiday themed shorts starring Eddie Cantor and Judy Garland (she sings "Silent Night").

PREHISTORIC WOMEN (Anchor Bay, 66) P/D/S Michael Carraras

(SLAVE GIRLS) In a magical alternate reality (or past), dark haired women led by Kari (Martine Beswick) worship a white rhino statue, use blonde slave women for servants (and dancing and singing shows) and keep bearded, manacled slave men in caves. Blondes are occasionally chosen to be the brides of mysterious masked (black) African natives. Kari demands satisfaction from a 19th century safari leader (Michael Latimer), but he falls for captive blonde Saria (Edina Romay) and the slaves revolt. Former Miss Jamaica and Bond girl Beswick, is simply perfect for her sexy, angry, demanding warrior queen role. First seen naked from the back, she lounges in brief animal skin bikinis and has some major fight scenes (as in FROM RUSSIA WITH LOVE). Everyone but the blacks (who also dance and chant) speak perfect English. The whole nutty, racist story is like an H. Rider Haggard novel (Carraras had just produced SHE), using sets from ONE MILLION B. C. (also with Beswick). Also with Carol White and Steven Berkoff. 20th Century released the Hammer Cinemascope production here in 67, but English audiences had to wait for a heavily cut version in 68. The letterboxed tape includes two trailers.

BLOODBATH AT THE HOUSE OF DEATH (Video Treasures, 83) P/D/S Ray Cameron, S Barry Cryer

The late Kenny Everett (a pre-MTV British VJ) stars as a German surgeon with a malfunctioning metal leg in this silly, often boring horror comedy. As in THE HAUNTING, eight experts go to Headstone Manor, where a lot of people had

been hacked up by a hooded killer. Vincent Price is a satanist in a red robe who summons doubles of the scientists before going up in flames. Blonde Pamela Stephenson has a topless scene while being raped by an invisible ghost. With flashbacks, decapitations, exploding people, gay characters, fart jokes and a spaceship. The opening with stray body parts everywhere is the funniest part, but Price provides a few laughs. Incredibly, the only 80s American features with Price were THE OFFSPRING and DEAD HEAT. Stephenson had (briefly) been a SATURDAY NIGHT LIVE regular.

X STARS IN REAL MOVIES

ORGAZMO (Polygram, 97) D/S/edit/star Trey Parker, P/oct Matt Stone, P Fran Rubel Kuzui, Jason McHugh

Joseph (Parker), a naive cheerful Mormon in L.A., is offered a high paying porn movie series job as a superhero, because he's such a good kung fu fighter. His short sidekick, played by a brilliant inventor (Dian Bachar, also in Parker's BASEketball) invents a real orgasm ray, later used to fight the bad guys, led by the mobster director (Michael Dean Jacobs) and to save the blonde Mormon girlfriend (Robyn Lynne). The crude, very knowledgeable (but rarely funny) black humor is aimed at the corruption, degradation, excesses, and bad acting of the porn industry and the optimism and religious fervor of Mormons. There's much more male nudity (bare asses) than female and the NC-17 rating is probably more for what's talked about (ass fucking, double penetrations...) than what's shown. The FX are cheap and bad on purpose. Porn star Ron Jeremy plays a porn star playing villain Jizzmaster Zero and porn actresses Chasey Lain, Juli Ashton, Jeanna Fine, Kristy Lane, and directors Lloyd Kaufman (of Troma) and "Max Hardcore" have small roles. Stone plays a "lighting guy" (similar to a gay character in BOOGIE NIGHTS). The creators of SOUTH PARK also made CANNIBAL! THE MUSICAL (PV # 27).



PREHISTORIC WOMEN

BAD BLOOD (Bloodgore, 89) P/D/S Chuck Vincent, S Craig Horall

(A WOMAN OBSESSED, SON) The wealthy Arlene Billings ("Ruth Raymond" aka Georgina DEVIL IN MISS JONES Spelvin) thinks that a New York attorney (Gregory Patrick) is the reincarnation of her lover, so eventually has him tied up in her large Long Island estate. Arlene talks a lot and yells at her father's grave. The last half is like MISERY (the book was out then), as she starves him, breaks his toes, and yells, laughs, drinks, destroys a room, shrieks, and rants ("Scum! Scum! Pow! Pow!") while planning to marry him. His real estate agent wife (Linda Blair) is drugged then killed (in slo mo) and his father (grey haired Troy Donahue) and mother show up for a split screen rescue attempt. Wedding guests outdoors don't seem to hear any of the noise. An idiotic blonde maid (Christina Veronic from ASSAULT OF THE KILLER BIMBOS) has a nude scene before she's killed. The tape has Danish subtitles.

CRYSTAL FORCE (Vista St, 90) D Laura Keats, S Jerry Daly, Jared Brady, P Craig Suttle

After her husband dies, the grieving Hope (Rebecca Brooks) moves in with her concerned beauty shop owner daughter Beth (blonde star Katherine McCall). Beth buys a magic crystal from an antique shop (owned by a laughing heavy-weight satanist) and her mother holds all female seances. This results in nightmares and the appearance of a man in a suit monster that fades in and out. The not bad, serious horror movie resembles a soap opera with nudity, rape, a sex scene and Billy Idol and David Lee Roth references. I watched half of it before realizing that McCall is aka the once very prolific porn star Sharon Kane!

VAMPIRES

FROM DUSK TIL DAWN 2: TEXAS BLOOD MONEY (Dimension, 98) D/S Scott Spiegel, S/act Duane Whitaker, P Gianni Nunnari, Meir Teper, Michael Murphy

It has a lower budget and lesser known stars, but I liked this better than the original. Robert Patrick (also in Robert Rodriguez's *THE FACULTY*) assembles a five man team of macho Texans to rob a bank in Mexico. Eventually, he's the only human and teams up with an American sheriff (Bo Hopkins) and local cops to battle the vampires during an eclipse. Before it slows down, *BLOOD MONEY* is full of on the edge surprises, laughs, countless bats and some clever nods to Hitchcock (*PSYCHO* shower bat attack), Tarantino (unrelated porn set massacre flashback), Leone, Peckinpah, and even Russ Meyer. Cinematographer Philip Lee worked overtime, shooting disorienting scenes from all possible (and some impossible) angles. With Whitaker (*PULP FICTION*), Muse Watson, Raymond Cruz, Brett Harrelson, Tiffani - Amber Thiessen (actually mostly her body double), and a Corona beer billboard. Bruce Campbell, also in Spiegel's *THE INTRUDER* ('88), is in a mass bat attack scene (great KNB FX). Several prime Dick Dale cuts are heard and Davie Allan and The Arrows do a Link Wray tribute. Tarantino co-wrote the story and was an executive producer. It was filmed back to back (in South Africa) with the prequel *HANGMAN'S DAUGHTER*. Danny Trejo is the only actor in all three.

BLADE (New Line, 98) D Stephen Norrington, P/S/star Wesley Snipes, S David S. Goyer, P Peter Frankfurt, Robert Engleman

Like other modern comic book heroes, L.A. vampire hunter *BLADE* (Snipes) is a tortured, bitter half caste with limited powers. He wears black leather and uses a sword, silver bullets, and martial arts in this dark, bloody and expensive (\$50 mil) multi-ethnic two-hour vampire hit. The many FX are excellent, especially the evaporating skeletons. Despite her lack of billing, N'Bushe Wright, as a hematologist, in constant danger of becoming a vampire, is the co-star. The crippled Whistler (grizzled Kris Kristofferson) stays at Blade's secret hideout, trains him and helps keep him strong and semi human with painful shots. Frost (Stephen Dorff) is a crude, unpredictable new style vampire who refuses to answer to discreet, pure blood vampire leader Dragonetti (Udo Kier) and his corporate board. Donal Logue is a vampire whose limbs grow back and Eric Edwards plays a huge gross blob man who holds the secrets to world domination. Also with Shannon Lee, Stan Lee, and Traci Lords. *BLADE*, based on the Marvel comic character which debuted in 73, is by the British director of *DEATH MACHINE* (PV #22), and the screenwriter of *DARK CITY* (PV #28).

TAINTED (Troma, 98) D/cine. Brian Evans, P/S/act Sean Farley, P/edit Robert St. Mary

This starts out just like *CLERKS*, as three young video store clerks in the Detroit suburb of Warren try to get to a midnight screening of *BLADE RUNNER*. The

manager (Farley) is an angry perfectionist movie fanatic, his best friend Ryan (Greg James) is a stud with a woman a night reputation and Alex (Dusan Cechvla) is the new anti-social employee. Just when you get used to the three characters and their sometimes funny dialog (they talk a lot), *TAINTED* turns into a pretty bloodless vampire movie. Alex is a good vampire who has to defeat a psychotic bad vampire named Slain. The three stars look for him in a vampire nightclub then find him working in a hospital. With Tina Kaprousi as the short blonde haired alcoholic "vamp" ex-girlfriend.

SUBSPECIES 4: BLOODSTORM (Full Moon, 97) D/S Ted Nicholou, P Vlad Paunescu, Kirk Edward Hansen

This starts with the ending of the 5 years earlier *BLOODLUST* (PV #19). A weird Dr. (Mihai Dinval) and Anna (Ioana Abur) offer to cure the bloodthirsty white faced Michelle (Denise Duff). The raspy voiced Radu (Anders Hove) returns again with a curly red haired protege (Jonathan Morris) who plots with Cassandra (Floriella Grappini). Eventually all of them (and a police detective) are vampires. With topless victims and two decapitations. There are subtitles (which can't be read on promo copies) for Romanian dialog. I imagine it was filmed back to back (in Romania) with *VAMPIRE JOURNALS* (PV #25), also with Morris. It's time to retire this once fun series.

GERMANY

DRACULA BLOWS HIS COOL (Private Screenings, 79) D Carlo Ombra, S Grumbach/Rosenthal, P Lisa/Barthonia

(*GRAF DRACULA BEISST JETZT IN OBERBAYERN*) A photographer (Johnny Garco) owns a tourist attraction family castle in the Alps. He photographs sexy models to help promote the new disco there. One model (blonde Georgina Steer) takes a shower, strips while dancing and leads three other beauties running around naked outdoors, then (in the most memorable scene), driving through the village naked in a Volkswagen convertible. Twin black women in revealing chain dresses sing a Dracula song. The comic Peter Lorre voice Boris brings blood to the count and countess (Betty Verges and Garco with an echo voice) in their coffins. Other cliché comic characters in the harmless sex horror comedy are a Sicilian mobster investor, the local mayor and a female descendant of Van Helsing. With references to Mickey Mouse (and Rooney), Superman and Vampirella. It was made around the same time as *LOVE AT FIRST BITE* and *NOCTURNA*.

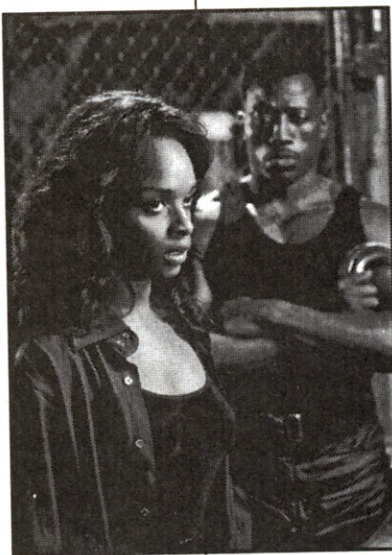
CAMPUS SWINGERS (SW, 72) D Ernest Hofbauer, S Gunter Heller, P Wolf C. Hartwig
(*SCHULMAEDCHEN REPORT 4*) A half dozen narrated "true" tales show examples of underage schoolgirl sex.

Four girls (part of a hooker ring) run around naked in the woods after seducing a short comic Italian guy (Rinaldo Talamonti). A girl who fails to seduce her brother has a nightmare featuring the execution of his latest girlfriend. Most of the tales are light and comic (despite blackmail, prostitution and incest themes) but the one about a black girl being submitted to daily racism and an attempted gang rape is pretty depressing. Her (white) boyfriend saves her but we're told he soon left her to fend for herself. With Ingrid Steger (from *THE SWINGING STEWARDESSES*), Margrit Sigel and Evelyn Traeger. Hemisphere released this to American drive-ins in 74. The popular (in Europe) softcore sex "documentary" series from Munich went all the way up to *SCHOOLGIRL REPORT #13* (in 80).

70s SEX

LITTLE MISS INNOCENCE (SVE, 73) P/D Chris Warfield, S e. e. Patrick

A Hollywood bachelor music arranger (John Alderman) with a foldout Isaac



BLADE (N'Bushe Wright)

Hayes LP on his wall, lets two girls spend the night. The next day, after a walk through parks and Chinatown, they refuse to leave, both demanding more and more (soft core) sex all over the house in a plot to "screw him to death." Underage long haired blonde Judy (Judy Medford aka Terri Johnson) was a virgin when they arrived but Carol (Sandy Dempsey) turns out to be a very damaged blackmailing man hater who ties him up and whips him as she freaks out. Busy nudie movie vet Alderman (with grey hair) acts older than he was and the others act younger then they were. The cinematography is by Ray Dennis Steckler. The later but better DEATH GAME (PV #16), with "real" actors is similar.

CLASS REUNION (Alpha Blue, 70) P/D/S A. C. Stephens, S Ed Wood Jr.

Former students meet at a hotel where they react to (actual) footage of mass student protests (from Austin, TX), then watch silent tinted footage from Stephens' COLLEGE GIRL CONFIDENTIAL. Marsha Jordon, featured in the old clip, also takes a shower (footage from THE SNOW BUNNIES). The old friends break up laughing (!?) watching Forman Shane's LSD induced suicidal jump and a rape attempt. He says "We don't turn in, we turn on!" and takes blonde Terri Johnson to bed. Rene Bond says "Men are all beasts" while in bed with "Starline Comb," who asks "Why are we so miserable?" before doing it in the woods with Ric Lutz. A guy named Wimpy (Rick Cassidy?) keeps trying to sneak away from Sandy Carey. There's also an orgy with a daisy chain and a gay scene that turns out to be a shakedown scam. This was filmed about the same time as the Stephens/Wood movies in PV #28. The print is worn.

VIDEO VIXENS! (Vestron, 73) D Ronald Sullivan, S Joel Gross, P Roland Smithers

A TV station owner (Norman Field) hires the crude slob "king of the stags" (George "Buck" Flower) to direct an uncensored network Stag Film Award special which, of course, is a big hit. He forces a moralist movie reviewer (Harrison Phillips) to host, along with dumb blonde Inga (Robyn Hilton, also in THE LAST PORNO FLICK). This soft core spoof (owned by Troma) features a DRAGNET spoof, a fat milkman scene and a dungeon scene all featuring hard to believe "comedy" violence or rape. Familiar nudie movie regulars in the many film clips (some in b/w) and commercials include Maria Aronoff (Arnold), Starline Simple (Comb), Terri Johnson, Sandy Dempsey, and John Alderman. Others (all naked) are Cheryl "Rainbeaux" Smith, Linda York, Robyn Whityng, Angela Carnon, and token black Marva Farmer (also in BLACKENSTEIN). The assistant cinematographer was Joao (DEEP THROAT) Fernandez. Flower, Carnon and Whiting were all also in INNOCENT SALLY (PV #19).

THE DICKTATOR (Alpha Blue, 74) D Perry Dell, S Walt Davis, P/cine Manuel S. Conde

Crowds protest in Washington D.C. (news footage is used) while (comic) world leaders meet in a small room. All men are impotent because of a pill from the American president (who turns out to be a robot). After the dumb set up an agent narrates this tasteless, unfunny soft core comedy and introduces a half dozen mediocre sex scenes. A South American shepherd can't do it with Rene Bond until she makes sheep noises. Uschi is with a Russian writer and Linda York (from ANGEL ABOVE, DEVIL BELOW) is with a Jewish drag queen. A "fat Jap" watches two women. He and one of them are fake Asians. After all that hilarity, the last sex scene (featuring blacks) is a rape. There's also a (terrible) Mae West imitator and two naked (300 lb.?) women in a cannibal cooking pot scene. The Swedish Uschi, the most famous star of 70s soft core sex movies is rumored to actually be Yugoslavian.

BLACK IS BEAUTIFUL (SW, 70) P/D Matt Cimber

(AFRICANUS SEXUALIS) A Martin Luther King quote opens this ridiculous all black sexploitation "documentary," hosted and (over) narrated by an "African" lecturer with a mouth like Boris Karloff. Silent sex scenes (showing many positions) in a grass hut (including an orgy) or in the woods are contrasted with ones in modern bedrooms. The women look fine and smile a lot, but even the "native" ones have modern eye make-up. Two scenes are hard X which made this a big deal at the time. After marrying Jayne Mansfield and directing her last film (SINGLE ROOM FURNISHED), Cimber (Mateo Ottaviano) made four similar "educational" X features starting with MAN AND WIFE ('69). He later made black cast dramas, including LADY COCOA (PV #27) and Pia Zadora movies. He was last heard of making G.L.O.W. wrestling TV shows.

MORE RECENT

CARNIVAL OF SOULS (Trimark, 98) D/S Adam Grossman, P Michael Meltzer, Lisa Harrison, Peter Soby Jr.

Alex (Bobbie Phillips from TC 2000) lives and works in the old Mermaid Lounge bar by the ocean. She hallucinates and has nightmares of the nearby (now closed) carnival. Various flashbacks reveal that as a child, she had seen her mother murdered by a killer rapist pedophile clown (!) The disturbing killer (familiar chubby comedian actor Larry Miller), sometimes seen in semi-drag, still haunts and torments her. Only part of the plot and a few scenes are based on Herk Harvey's regional classic and they added overdone water images, a monster face with a big tongue, a sex scene and even a dwarf. The leads are good and some scenes are effective, but I doubt if any fans of the real thing will be pleased. With Shawnee Smith (THE BLOB) as the younger sister (who sings), Clavant Derricks as the (black) employee, Paul Johnson as a handsome stranger, and Sidney Berger (from the original), seen briefly as a cop. The exec. producers are the shameless Wes Craven (whose name is above the title again) and Anthony Hickox. Grossman also made SOMETIMES THEY CAME BACK AGAIN.



CLASS REUNION (Rene Bond)

DEMOLITION U (NIVERSITY) (Peachtree, 97) D Kevin S. Tenney, S Steve Jankowski, P Jim Wynorski

Uzi-using terrorists steal some nerve gas then take hostages at a water power plant, just as college students arrive on a field trip. An outcast football jock (short Corey Haim with earrings and a nose ring) and a bully (Bruce McGinnis) fight over Jenny (Ami Dolenz from the director's WITCHBOARD 2), then start returning heavy gunfire in a building. Todd Allen is a smiling, joking psycho Desert Storm vet who leads the Arab terrorists. Robert Forster (hope he did this before JACKIE BROWN) as a Desert Storm vet Colonel and Khrystyne Haje as a red haired FBI agent stay outside. With Michele Maika as a serious kickboxing terrorist and Laraine Newman as a teacher. Haim was also an exec. producer and Wynorski was second unit director. It's all shot in a boring, who-cares way, then all of a sudden, one scene features dizzying 360 degree camera spins. Dolenz's character name is different on the credits and the video box, as is the title.

KILLING GROUNDS (APix, 97) D Kurt Anderson, S Thomas Ritz, P Richard Brandess

After a plane with stolen gold goes down in the wilderness, a pair of killers show up to find it. But first Art (Anthony Michael Hall) and Vince (Courtney Gaines), a violent long red haired idiot, beat a guy with his own fake arm then torture a midget. Cynthia Geary (who has flashbacks inside of flashbacks) shows up at the camp of Della (Priscilla Barnes), her cheating asshole husband (Charles Rocket) and their disapproving wise Indian guide (Rodney A. Grant). Vince shoots his own horse, Stella calls him a "carrot top motherfucker!," and everyone plots, fights, and argues over the heavy gold. It was made by the director of

some Cynthia Rothrock and Lorenzo Lamas movies, in Big Bear, CA. Pierre Davis was exec producer.

BLOOD AND HONOR (98) D/S Donald Farmer, P Earl Reed

Caroline (Maria Ortiz), a scheming Creole housekeeper from New Orleans with a sordid past goes to work for a family from Boston in Savannah during the Civil War. Baby-faced Rena Watts (who narrates) and her artist sister (Stancy Clements) both fall for Caroline's blackmailing killer secret former lover (Andy Hamrick). Everyone become miserable and bitter and a murder is blamed on slaves. Eventually, Yankees (led by a long haired Miles O'Keefe) take over the house and one of his soldiers goes on a rape spree. Impressive battle reenactments were probably staged for tourists, not this. With Michelle Bauer (in movies now since '81) has an interesting role as a mean neighbor, jealous of her own brother, and Andre Buckner is a slave. Based on a novel by Dr. Marcus Fagan Jr. (the exec producer), it resembles an overlong historical TV mini-series, complete with flashbacks. BLOOD was filmed in Tennessee with parts in Georgia. For info on this and his other recent movies, call Farmer at (931) 526-6354.

THE CATCHER (Spectrum, 98) P/D Guy Crawford, Yvette Hoffman

A minor league Bakersfield baseball player (David Heavner), hated by his teammates, is dumped by his girlfriend and has his contract cancelled. He then apparently wears his catcher's mask as he kills a series of characters in various ways in the stadium at night. The first to die (a black man) is beaten with a bat. The next victim is taped up (naked), then has a bat showed up his ass. The killer imagines that the horrible umpire father (Joe Estevez) that he had killed as a child, is alive and egging him on. He also harasses the new blonde team manager (Monique Parent). All the bodies are crucified in the stadium. This brain dead (letterboxed!) feature is filled with false scares, flashbacks and shots of the empty stadium and has a ridiculous cheat surprise ending. No screenwriter is listed, but I'll bet Heavner (who used to direct his own movies) wrote this crap.

ITALY

LISA AND THE DEVIL (Anchor Bay, 72) D/S Mario Bava, P/S Alfred Leone

(LISA e il DIAVOLO) The lush color, cinematography and beautiful elaborate details make this a fascinating ghoulish black humor ghost story. Seeing it as planned (for the first time), it even makes sense (in a CARNIVAL OF SOULS way). Characters in a large old mansion love and/or kill each other. Bald servant Leandro (Telly Savalas) manipulates them (and some creepy mannequin doubles). The obsessed psycho son (Alessio Orano with real wide lapels) of the blind Countessa (Alida Valli) thinks that tourist Lisa (Elke Sommer) is his lost love. A wealthy beauty (Sylva Koscina) with a chauffeur/lover (Gabrielle Tinti) drives over her husband - again and again. In the inspired ending, they're all rotted corpses on a luxury jet piloted by the devil (!) Sommer (who is appropriately confused and blank faced throughout) and Koscina both have nude scenes. Pre KOJAK Savalas sucks on lollipops. Lamberto Bava was assistant director and a concerto was directed by Paul Mauriat. Leone had it seriously cut and reedited with new footage for America as HOUSE OF EXORCISM. This very welcome letterboxed 116 min. video release adds three scenes and an unfinished trailer at the end. Koscina is featured in a strong R nude love scene and a brutal murder scene.

TENEBRAE (Anchor Bay, 82) D/S Dario Argento, S George Kemp, P Claudio Argento

Someone with black gloves is killing people in a bright modern Rome, apparently under the influence of a best selling horror novel by a famous visiting New York author (Anthony Franciosa). The other main characters are his secretary (Daria Nicolodi, with the dubbed in voice of Theresa Russell), his agent (John

Saxon), a detective (Giuliano Gemma) and a TV critic (John Steiner). Recurring childhood flashbacks on a Rhode Island beach feature a woman (Eva Robbins), later revealed to have been a transsexual. Seeing this uncut for the first time (10 mins. were removed for the U.S. UNSANE version), confirms that it's really not a lot more than a series of 10 visually brilliant axe and razor killings. Some are shocking and bloody but a vicious dog attack gave me the biggest scare. Some beautiful female victims also have nude scenes and the cool music is by Simonetti. The letterboxed tape includes a trailer and a few minutes of DARIO ARGENTO'S WORLD OF HORROR.

BLOOD DELIRIUM (Shocking Images, 88) D/S Sergio Bergonzelli

The wife/model (Brigitte Christensen) of a rich and famous artist "Maestro" (bearded John Phillip Law from PV #12) dies. The dead woman appears in visions "from the future" to a Paris pianist (also Christensen) who is busy setting a table while topless. The Maestro and his brute servant Herman (Gordon Mitchell from THE GIANT OF METROPLIS) dig up the body (now a skeleton in a somehow preserved wig and dress). The wife substitute eventually moves into the remote old castle to model but the demented artist still can't find inspiration ("Can you give me the color for suffering!?") until he starts painting with blood. Herman kills women and hangs them upside down naked for draining and drugs and rapes the new model (while she has visions of maggots and lizards). This ridiculous part supernatural horror movie, is supposedly about the curse of Van Gogh.

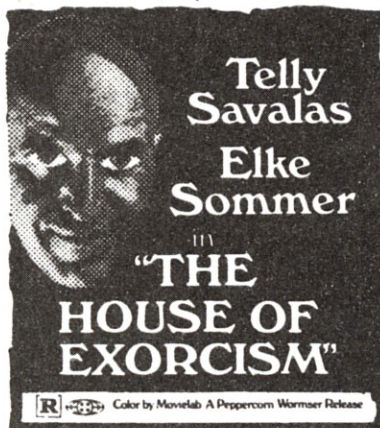
40s

ENEMY OF WOMEN (Dark Dreams, 44) D/S Alfred Zeisler, S Herbert O. Phillips, P W. R. Frank

(MAD LOVER, THE PRIVATE LIFE OF DR. PAUL JOSEPH GOEBBELS) In 1920's Germany, an unsuccessful playwright (Paul Andor) falls for a young actress (Claudia Drake from FACE OF MARBLE). She laughs at him when he falls (he has a bad leg) and her WWI soldier father (H. B. Warner) throws him out. Unfortunately, the humiliated guy is Dr. Goebbels, who rises to power after being inspired by the 1933 speech of an unsuccessful Austrian painter. The Reichminister arranges for her to take a UFA screentest, but after she refuses to let him make her a star, has her blacklisted from acting. He has her father shot and after she marries in Vienna, has her passport revoked so she can't be with her husband (Donald Woods). This non-exploitive semi-fictional indy (shot by John Alton) opens and ends with Berlin being bombed and includes some actual news footage. It was backed by a Minneapolis theater chain owner who sold it to Monogram. Scenes include Goebbels presenting a fake clairvoyant at a party and a comedy troop mocking Nazi leaders. The cast includes Sigrid Gurie, Ralph Morgan, Gloria Stuart, Douglas Fowley, Byron Foulger, and Gene Stutenroth. Andor (who was a little too good-looking for Goebbels at the time) was aka Rudolph Anders, later in SHE DEMONS (!) and FRANKENSTEIN 1970 and on many TV shows. Goebbels shot himself, his wife and six children about eight months after this was released.

UNKNOWN ISLAND (Video Vortex, 48) D Jack Bernhard, S Robert T. Shanon, Jack Harley, P A. J. Cohen

Rich, bold and beautiful Carol (Virginia Grey from HOUSE OF HORRORS) backs her fame obsessed fiance (Philip Reed) on his quest to photograph some prehistoric beasts. In a seedy Singapore bar they hire a reckless, hard drinking, loud laughing, womanizing ship captain (Barton MacLane), and he and his first mate shanghai a noble alcoholic (Richard Denning), whose "brains were scrambled" by being the only survivor of a previous trip to the uncharted island. The (mixed race) native crew members mutiny (several times) and the men



fight over Carol. Once there, they encounter dinosaurs (dolls) and a "whole slew" of scary faced T Rexes (men in suits), always kept in the background. The main battle though is a T Rexes. a red haired gorilla (!). The rare Film Classics release was filmed with the same cheap Cinecolor process as SCARED TO DEATH (PV #28). The print has some jumps.

ROLLIN

PHANTASMES (Threat, 75) D/S/act Jean Rollin

(ONCE UPON A VIRGIN) This features the same atmospheric real tombs and crypts as earlier Rollin features (see last issue) plus a lot more sex, some hard core. At least it's more imaginative than any American porn. The man of the castle takes in a cute young blonde after a guy (in an Alcatraz T shirt) tries to rape her. They eventually have a marathon sex session on a beach and marry, but meanwhile we discover that he keeps naked women in underground cages for orgies. A woman strips and dances in a dark room under a swinging light, women in see through gowns wander with candelabras, and the usual Rollin blonde pigtail schoolgirl twins (Catherine and Pony Castel), strip and spank each other. There's sex on a slab, lesbian scenes and a threesome. Rollin says he only directed part of PHANTASMES, but went on to make other X movies using a pseudonym. With Mylene D'Antes, Jean-Louis Vattier, Rachel Mhas, and Monica Swinn. This is in French only. It was followed by LES RAISINS DE LA MORT (78 - PV #15) and FASCINATION (79 - PV #16), both available from VSOM.

LIVING DEAD GIRL (VSOM, 82) D/S Jean Rollin, S Jacques Ralf

(LA MORTE VIVANTE) After barrels of nuclear waste in catacombs are disturbed by a small earthquake, blonde Catherine (Francois Blanchard), pokes out some robber's eyes. The unhappy blank faced undead killer later moves into a castle and plays piano (naked) with her bloody hands. Barbara (Marina Pierro), an American actress and childhood friend arrives with her boyfriend. She looks into the series of bloody murders, then helps Catherine by tricking victims into the catacombs and even offering her own blood. Childhood flashbacks reveal a blood pact. It's subtitled.

70s

HAIL (Monterey, 72) D Fred Levinson, S Larry Spiegel, Phil Dusenberry, P Roy Townshend, Paul Leaf

Phil Burd (Richard B. Shull) is The Secretary of Health, Education and Welfare. He becomes paranoid as the pot smoking Chief Justice is shot and his increasingly deranged friend the President (Dan Resin) has detention camps set up for war protestors and dissidents. By the time that martial law has been declared, Phil has accepted the task of killing the President. Nobody looks or acts like actual personalities, but the Nixon parallels are obvious. Senators meet and plot in the baths, as in Julius Caesar and the bomb in a suitcase plan is like the one to kill Hitler. Parts are slapstick, but this unique black comedy is fairly serious and has a very clever surprise ending. Variety reviewed it a month before the Watergate burglary. A print intro (added in '80) claims that it was "banned by the Federal Government." Also with Gary (WKRP) Sandy (revolutionary), Dick (CAGNEY AND LACY) O'Neil (Attorney Gen.), Willard (DENNIS THE MENACE) Waterman (VP), Phil (LAVERNE AND SHIRLEY) Foster (union leader), Lee (TIME TUNNEL) Meredith, and an unbilled Carol Kane. The music includes Johnny Horton's "Battle Of New Orleans" and "Amazing Grace" by Judy Collins. Shull was a vet of several NYC nudie movies, recently reviewed here.

COVER ME BABE (70) D Noel Black, S George Wells, P Lester Linsk

Tony (Robert Forster from MEDIUM COOL), a seriously grim L.A. area college

filmmaker who quotes Lewis Carroll, debuts a short filled with surreal FX tricks and topless blondes, including his girlfriend (Sandra Locke in her 2nd film role). He then decides to "direct reality" with his cameraman (Sam Waterston). They shoot mondo footage of a dying kid, a couple making love, a transvestite and a roof top suicide leap. He interviews a homeless alcoholic (Mike Kellin) and hires a woman (Maggie Thrett from DIMENSION 5) to strip and masturbate on camera. He edits all the footage together with the shooting of Lee Harvey Oswald. Tony also has sex in a cave (Bronson Canyon?) with another blonde actress (Susan Benton, later in A BOY AND HIS DOG). Also with Robert Fields as the outraged and jealous professor, Jeff Corey as an agent, (future director) Floyd Mutrux as a sad gay character who takes LSD, Michael Margotta (DRIVE, HE SAID) as a rival director, and Regis Toomey as a studio director. The music is light pop (some tunes are by Bread). We were glad to see this forgotten (20th Century Fox) R rated feature on Fox FXM cable. Black had also directed the much better PRETTY POISON (68).



CLASS OF '74 (Alpha Blue, 72) D Arthur Marx, Mack Bing, P Charles Shroud

Three liberated L.A. college students teach their "conservative" friend Gabriella (Barbara Caron) how to become "a modern woman." All four relate tame sex flashbacks or even flashbacks inside of flashbacks inside of flashbacks (!). The actresses have lots of amusing dialog and most have nude scenes. Caron's scenes are mostly from GABRIELLA (PV #19). "Screaming liberal" (Sondra Currie) says "Life stinks!" and talks Gabriella into a friendly threesome. The others are black beauty Marki Bey (SUGAR HILL), who dances wildly in a bikini and Pat Woodell from THE BIG DOLL HOUSE (in a blonde wig). Also with Gary (HOW TO MAKE A MONSTER) Clarke, Luanne Roberts (as a filmmaker), GABRIELLA producer/writer Jack Mattis (relating his first gay experience), Johnny Legend (read about his experience in Something Weird's Blue Book catalog #1) selling the

Free Press by a Tower Records store, a funk band at Gazzarri's on Sunset Strip, topless dancers, lots of mini skirt and hot pants close-ups and devil scenes from a silent OUR GANG comedy. The print is worn. General Films also released Marx's DETROIT 9000 (PV #29) and JESSIE'S GIRLS, also with drive-in star Currie (the older sister of twins Cherie and Marie).

LEPKE (Warners, 75) P/D Menahem Golan, S Wesley Lau, Tamar Hoffs

The rise and fall of "Murder Inc." leader Louis Buchalter (Tony Curtis) is told on 30s style Hollywood backlot streets with some 70s style violence. The only major gangster to die in the chair, the Jewish Lepke (who sold heroin and had many people killed) is set up by Italians, led by Lucky Luciano (Vic Tayback), New York DA Thomas Dewey and even columnist Walter Winchell (JFK impersonator Vaughn Meader). Special attention is given to the details of using the electric chair. It's no ONCE UPON A TIME IN AMERICA, but this was Curtis' best role since THE BOSTON STRANGLER. With Anjanette Comer as his adoring wife, Milton Berle, acting very serious as her father and Warren Berlinger as his best friend. Shootouts and slo mo deaths take place in a movie theater (showing b/w gangster films) and at Coney Island. Also with Mary Wilcox (from LOVE ME DEADLY) as a blonde seductress, Michael Callan (lawyer), Luis Gussman, and former Psychotronic store shopper Barry Miller as Lepke as a kid. Andrew Davis was cinematographer. Hoffs is the mother of the Bangles' lead singer.

EVIL IN THE DEEP (Alpha Blue, 74/6) P/D Virginia Stone, P/S J.A.S. McCrombie

(TREASURE IN JAMAICA REEF) This Todd AO 35 widescreen adventure stars Stephen Boyd (who narrates - a lot) as an L.A. cop who assembles a team to dive for a treasure in Jamaica. Originally rated PG, framing scenes concerning the cursed map were obviously added on later, along with a shark biting off a hand.

One surreal part shows a nude blonde thrown in the ocean wearing "cement shoes" being attacked by a shark. A lot of time is spent on beautiful scenery (it was filmed on location and in nearby Grenada), driving (in an old beer barrel shaped truck), flying, coral reef diving, and comic chase scenes. Big friendly boat captain Rosey Grier teaches tiny blonde Cheryl Stoppelmoo (Ladd) to dive. Her husband David Ladd co-stars, with game show host Chuck Woolery, and Darby Hinton and Art Metrano, both later in MALIBU EXPRESS. The print is letterboxed. By the director of RUN IF YOU CAN (87).

LOMMEL

THE BOOGIE MAN (Anchor Bay, 80) P/D/S Uli Lommel

People die in various ways in and near the tobacco farm where Lacey (Susanna Love, the director's wife at the time) and her mute brother Jake (Nicholas Love) are living with relatives. Jake had killed their mother as a child (see disturbing flashbacks), nearly kills a woman who comes on to him, collects knives and has pet snakes and a tarantula, but it's his sister, possessed by the glowing fragment of a mirror, that is causing the deaths. She also is tied up in her underwear during a nightmare. It features John Carradine as a hypnotizing psychiatrist, death by pitchfork, and a double impalement and borrows from THE EXORCIST (priest), CARRIE (hand from grave...), HALLOWEEN (synth score...), and THE AMITYVILLE HORROR (the house). I saw this Jerry Gross release (filmed mostly in Maryland) when it opened on 42nd St. The new tape version is letterboxed.

BOOGIEMAN II (VCI, 82) P/D/S/act Uli Lommel, D Bruce Starr

"Six months later" the traumatized Lacey (Love) arrives in Hollywood to visit a friend (Shannah Hall) and her director husband (Lommel). This time the suspicious German servant (Sholto Von Douglas) is possessed by the mirror. During a pool party, obnoxious Hollywood types (first seen photographed as if they were ghouls) that want to be part of a movie based on Lacey's true story are killed. Death is by floating garden tools, a cork screw, and a power toothbrush. A woman dies sucking on a car exhaust pipe. The Hollywood Babylon book is seen and Eric Von Stroheim and DePalma's "bomb" BLOW OUT are mentioned. The new parts were filmed in the director's house. You also get all the highlights of THE BOOGIEMAN in flashbacks, flashbacks inside flashbacks, a nightmare inside a flashback and even John Carradine inside a flashback. Lommel's BRAINWAVES and THE DEVONVILLE TERROR, both also with Love, were made around the same time.

80s

BEVERLY HILLS BODY SNATCHERS (SGE, 89) P/D Jon Mostow, P/S P. K. Simonds Jr.

Two long haired teen brothers (Rodney Eastman and Warren Selko) who need money are told to go work at a morgue that does business with their gangster uncle (Seth Jaffe). The owner (Vic Tayback) and his "doc" partner, (Frank Gorshin doing his Karloff moves) manage to revive corpses, chain them up and experiment on them (like in DAY OF THE DEAD). Sure fire laugh getters include gangster zombies, a Chinese mob attack at a funeral, a kid playing with a body in a hearse, a corpse with a boner and a NIGHT SHIFT (82) style morgue party (with some topless female extras). With Brooke Bundy (mom) and Art Metrano (her gangster lover). MORTUARY ACADEMY (PV #20) actually copied parts of this embarrassment a few years later. Mostow graduated to BREAK-DOWN (97) with Kurt Russell.

FORTY DEUCE (Shocking, 82) D Paul Morrissey, S Alan Bowne, P Jean-Jacques Fourgeaurd

Four boys work the streets for a man named Angie. The minimal plot deals with

a John (Orson Bean) being tricked into getting into bed with a dead twelve year old boy. Ricky (Kevin Bacon) is a junkie "greaseball" who nods in a men's room. Blow (Mark Keyloun from GIMME AN F) seems to be the only one with a hint of humanity left. The others are played by Esai Morales (LA BAMB) and Tommy Citera (UP THE ACADEMY), the youngest. It's based on an off Broadway play, so to break the monotony, the second half is all in split screen. Some scenes were filmed in the huge 42nd St. subway station and in the Port Authority bus terminal. Every other word is swearing or something about cocks. Marquies announce NICE DREAMS and GAMES WOMEN PLAY, playing when Bacon was still a GUIDING LIGHT regular. I remember Bean from TO TELL THE TRUTH and was surprised to see him here. It was filmed in-between the former Interview editor's even more obscure MADAME WANG'S (79) and his much better MIXED BLOOD (85). The music is by Manu D'Bango and the video has French subtitles.

WAITRESS! (Troma, 81) P/D/cine. Lloyd Kaufman, P/D Michael Herz, S Michael Stone

(SOUP TO NUTS) In typical early Troma fashion, the Manhattan restaurant where three young women go to work is non-stop slapstick chaos and endless (ancient) food jokes. The main character (Carol Drake, who has topless scenes and is very good in her role) is a determined actress who puts up with humiliating auditions and will do anything (LUCY style) to get the role of Joan Of Arc. Carol Bevar is a dumb blonde reporter and Renata Maser is the daughter of the owner. With nightmares, TV ad spoofs, more topless women, a roller derby, coke jokes, and a guy in drag, Jim Harris is top billed as the manager and Anthony Denison, Larry "Bud" Melman and Chris Noth (LAW AND ORDER) have small roles.

HOLMES

SEX AND THE SINGLE VAMPIRE (Alpha Blue, 70)

Years before LUST AT FIRST BITE (78), John Holmes plays a comic voyeur vampire in this 55 min. soft core sex movie. He talks to himself (and the camera), as he sets rat traps and zaps himself with electricity while replacing a fuse. Seven people arrive at his simple house. They pair off for sex and the hidden "Count Spatula" tries to paint, then photograph them. Eventually, (real) rats crawl over the three men tied up (naked) in the basement while the Count has the four (willing) women (including Sandy Dempsey) to himself. In the morning they wake with a skeleton. Some of the music is crude rock instrumentals. The credits are fake but it's similar to "Zoltan Korda" movies, with good looking women, lots of nudity and revealing near hard X sex scenes. The (worn) tape also includes SUBURBAN SATANIST. WADD: THE LIFE AND TIMES OF JOHN C. HOLMES is a new documentary, being screened at film festivals.

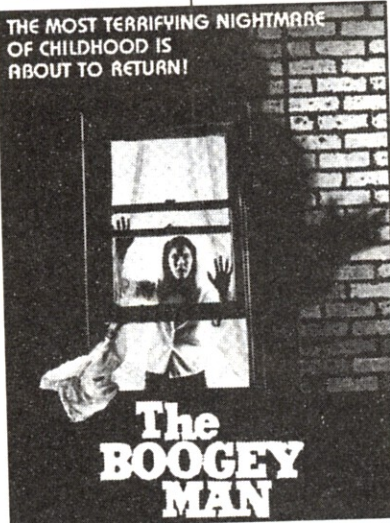
SUBURBAN SATANIST (Alpha Blue, 74)

The veins of balding Satanist Barney buldge as he has sex with his exotic looking wife on a slab while three other couples (including a black woman in a ugly huge wig) go at it standing up, chanting "Hail Satan!" over and over. Barney then invites Sandy Carey (THE DEVILS GARDEN) and her man (John Holmes) over and hypnotises them. Big John leaves a brief orgy to grab his wife out from under from Barney, now wearing a pretty cool red devil head mask in the bedroom. It's a bad print of a pretty horrible (in every way) 55 min. hard X movie with ugly insert shots.

EUROSEX

EROTIC TOUCH OF HOT SKIN (SW, 64) D/S Max Pecas, S Maurice Gury, Robert Topart

(LA BAIE DU DESIR) Cheerful young Cloe (blonde Sophie Hardy) drops in at



the beach house of her cousin Irene (Fabienne Dali from KILL BABY KILL), who she hadn't seen in years. Irene and her lover Marc (Jean Valmont) had just killed and buried her husband, so Marc poses as him. He and several other local voyeurs want Cloe. The two women wrestle in bikinis and both have topless and nude scenes. The most memorable is Hardy's naked swim and run on the beach. The music is jazz. For the Audubon U.S. release, Radley Metzger added sexy dream sequences of an erotic dancer (seen three times) by a large wooden X, and two topless women dancing and touching. He also added laughable, totally unnecessary serious narration about "the bonds of guilt."

ANN AND EVE (SW, 70) D Arne Mattson, S Ernest Hotch, P Lenart Berns

(ANN OCH EVE - DE EROTISKA) Before she marries, 18 year old Eva (Marie Liljedahl from Franco's EUGENIE) goes on vacation to the Yugoslavian shore with film critic Ann (Gio Petre) aka "George." The older blonde, who has flashbacks of her husband's death and talks symbolism with Italian director Francisco (Francisco Rabel), intends to corrupt her innocent friend. All of a sudden Eve is naked on an altar at a lesbian singer's party, about to be ravaged by a clavier-playing dwarf, then is ready to take on a whole truck full of men. None of this is shown, but the U. S. Chevron release received an X rating. The plot also deals with a murder and a suicide. Women put cigarettes out on a man lying on a table and the ending is predictably silly and pretentious.

AROUND THE WORLD WITH FANNY HILL (SW, 74) D Mac Ahlberg, P Tore S. Joberg

Blonde Fanny (Shirley Corrigan) leaves Stockholm and her TV commercial director boyfriend behind and goes to L.A. with her friend (Gaby Fuchs). She lands the lead in a Fanny Hill sex movie then goes to Hong Kong (where she wears a back wig), Venice and Munich (for a party). This slick international slapstick sex comedy doesn't have much of a plot but the two leads are gorgeous and Corrigan is pretty funny. She has tame sex scenes and several nude scenes, including a walk down a spiral staircase. A fantasy sequence features lots of fast motion nudes. Ahlberg was cinematographer for many Charles Band productions. This was shot by Mikael Alomon (THELMA AND LOUISE).



FINDLAY

A WOMAN'S TORMENT (Alpha, 78) P/D "Robert Norman"/ Roberta Findlay

An "unbalanced" woman (the not very attractive or Asian "Tara Chung") breaks into a beach house on an island. She hears voices and bird noises and hallucinates. We see close-ups of her troubled eyes. She stabs a telephone lineman and a comic nosy neighbor (Marlene Willoughby). Meanwhile she has two sex scenes and her sister-in-law (Jennifer Jordan) has sex scenes. One part is very bloody and there's an electrocution in a shower. The only part I liked was when the Goodyear Blimp passed by. The dreary hard core psycho sex movie was followed by "Norman's" better known X film MYSTIQUE (79), featuring Ron Jeremy, and probably filmed in the same seaside vacation house.

PRIME EVIL (New World, 88) D/edit/cine. Roberta Findlay, S Ed Kelleher, Harriette Vidal, P Walter E. Sear

A group of priests are actually ageless satanists who sacrifice (topless) women during black masses. Christine Moore stars as the next intended victim, a worker at a shelter. William Beckwith (who narrates) is the New Englander son of the main satanist. A nun (Mavis Harris) infiltrates the cult, a handyman kills people and there's a detective on the case. An 8th Ave. junkie asks "What is this, a psychodrama?" With flashbacks, a red winged demon (created by Ed French), Ruth Collins as a blonde ex-hooker drug addict, and Amy Bretano. The confusing but very serious Crown Int. horror release was "filmed entirely in Manhattan," but why so many Canadian accents? It was filmed back to back

with Findlay's LURKERS, also starring Moore and by the same writers.

SEQUELS

THE RAGE: CARRIE II (99) D Katt Shea, S Rafael Moreu, P Paul Monash

Reviews were knee jerk bad (Variety called it "abysmal"), but the plot and characters are more believable than in the '76 original and this is much better than any of the many other recent Stephen King sequels, remakes or mini-series. Rachel (Emily Bergl, excellent in her first movie) is an unhappy semi goth look outcast high school student who turns out to be the sister of CARRIE. After upperclass asshole jock behavior causes the death of her best friend and her first time sex is videotaped and shown at a party, her powers kill off everybody during an orgy of FX. Amy Irving plays the lone survivor of the original, now a school counselor who finds Rachel's mother (J. Smith Cameron) in a mental hospital and Sissy Spacek is seen in brief flashbacks. With Jason London (well meaning reformed jock boyfriend), Dylan Bruno, Charlotte Ayanna, Rachel Blanchard, and John Doe (foster dad). Shea (POSITION IVY) also has a small acting role. It was filmed in Charlotte, NC.

BRIDE OF CHUCKY (Universal, 98) D Ronny Yu, S Don Mancini, P David Kirschner, David Gilroy

Jennifer Tilly plays the sexy trailer trash ex who uses voodoo and stitches to revive Chucky (the voice of Brad Douriff as usual), then becomes a killer doll herself. Jade (Katherine Heigl) and her boyfriend (Nick Stabile) are tricked into driving them cross country to a Hackensack, N.J. graveyard, where the pot smoking Chucky plans to take back his human body. Both couples become married but the young people suspect each other of murders. Victims include John Ritter as Jade's cop uncle and Alexis Arquette as a pierced and tattooed Marilyn Manson look punk. The only shocking scenes are when the gay friend is splattered by a truck (computer FX) and the bloody set up for SON OF CHUCKY. It is better than the other sequels (not saying much), is loaded with in-jokes and includes scenes from THE BRIDE OF FRANKENSTEIN and MURDER SHE

WROTE. The Graham Reville score includes heavy metal songs, Blondie, and a theme by Rob Zombie. It was filmed around Toronto. Yu (THE BRIDE WITH WHITE HAIR - 93) used his own Chinese cinematographer and editor.

WISHMASTER 2: EVIL NEVER DIES (Artisan, 98) D/S Jack Sholder, P Tom Amatulo

After being revived in the art gallery from WISHMASTER, the evil soul collector (Andrew Divoff with a wicked demented smirk) grants his deadly wishes in a prison and a Vegas casino. A thief (Holly Fields) with a nose ring and in short shirts, has visions of the many killings. She returns to her Catholic roots and her former lover, now a priest (Paul Johnson) to defeat the djinn sometimes, seen as a large muscular horned demon. Many of the gimmick deaths don't work (a lawyer is told to "fuck himself") and the middle with Russian gangsters is a yawn, but by the time gamblers are being sliced to death with playing cards, a woman shits coins, and the priest is crucified in Hell, this lower budgeted direct to HBO sequel picks up. With Tiny Lister as a guard. Sholder also directed NIGHTMARE ON ELM ST. 2, Alfred Sole (ALICE SWEET ALICE) was the production designer, and Fangoria writer Anthony C. Ferrante was make up supervisor. Artisan is the new name for Live Video.

PHANTASM OBLIVION (Orion, 98) P/D/S Don Coscarelli

If you love the original PHANTASM (79) and take the right drugs (not that I would endorse illegal and harmful substances), this 4th in a unique series might seem like one of the coolest movies in years. Otherwise, it's a plotless mess of flashbacks, nightmares, hallucinations, and outtakes from the original as more flashbacks. It is interesting to see Mike (Michael Baldwin, also a producer) age 20 years and back again over and over. He drives through Death Valley

in the hearse of the alien mortician (Angus Scrimm, also seen in a b/w Civil War flashback). Nice ice cream truck driver Reggie (Reggie Bannister, who narrates and sings the end theme), has to deal with a monster cop, the ghost of Mike's brother Jody (Bill Thornbury), and a blonde (Heidi Marnhout) who thinks he's crazy. The deadly silver spheres with drills are all over in some scenes, but are never as scary as before and tuning forks are used to ward off evil like a cross. The non end suggests a part 5.

WHEN THE BOUGH BREAKS II (Warner, 98) D Howard McCan, S Robert McDonnell, P Charles Meeker, Denise Ballew, Glen Greene

A troubled psychic investigator (Kelly McGillis) with The Texas Rangers returns to Houston to solve a series of murders. Her captain (Bruce Dern looking silly in an oversized cowboy hat) teams her with a detective (D. W. Moffat). She has disturbing flashbacks of being whipped. The antique doll dealer psycho killer (David Keith) preys on "perfect" women in their 30s and leaves their bodies posed as dolls. He keeps one (Joely Fisher) bound and gagged in a secret room. Keith played a similar character in *WHITE OF THE EYE* ('88). This copies *COPYCAT* ('96) and has little relation to the original '93 movie with Ally Walker (in a similar role).

DEMONS

DEMONS (Anchor Bay, 85) D/S Lamberto Bava, P/S Dario Argento, S Dardano Saccetti, Franco Ferrini

(DEMONI) This is an 88 min. version of the bloody post *EVIL DEAD* in a movie theater hit. A teen cast curse of Nostradamus movie seems to infect viewers in the locked up Berlin Metropole Theater. Star Urbano Barberini (GOR) gets to kill zombies with a sword while on a motorcycle trying to protect Natasha Hovey. Coke snorting punks also show up. With Paola Cozza, Fiore Argento, Bobby Rhodes as the black pimp, red haired Nicoletta Elmi (BARON BLOOD, *DEEP RED*), and a masked Michelle Soavi giving out free tickets in the subway. Songs are by Billy Idol ("White Wedding"), Motley Crew, Accept, Saxon and others. Note the posters for *NOSFERATU* and *METROPLIS*. New World released it to theaters in America. The Dolby wide screen DVD includes: trailer, talent bio's, audio commentary by Bava and FX artist Sergio Stivaletti, and a behind-the-scenes segment doc.

DEMONS 2 (Anchor Bay, 86) D/S Lamberto Bava, P/S Dario Argento, S Dardano Saccetti, Franco Ferrini
(DEMONI II L'INCUBO RETURNO) This time teens at a birthday party and people at a gym in a high rise become monsters and kill each other as acid drips through floors.

FX include a green demon, a demon kid and a pretty bad GREMLIN imitation. The cast includes David Knight as a heroic husband, young Asia Argento, Nancy Brilli, Coralina Cataldi, and Bobby Rhodes (returning as a gym instructor). The soundtrack (better than the heavy metal of *DEMONS*) includes tracks by The Cult, The Smiths, Peter Murphy, Dead Can Dance and Art Of Noise. Originally released (cut by 6 mins.) direct to video in America, this is uncut and unrated. Like *DEMONS*, the tape is letterboxed and includes the trailer. The DVD has all the same features except for the doc.

DEMONS 3 (Bloodgore, 87) D/S Lamberto Bava, S Dardano Saccetti, P Dario Argento

(THE OGRE) Cheryl, a famous blonde horror writer from Portland, her husband and their cute little boy vacation in a huge atmospheric old castle in Sardinia. She has many nightmares, flashbacks and visions, swims in a pool of skeletons and explores the hidden rooms and passages. Two local sisters are killed. After seeing insects, cocoons and green slime, Cheryl finally encounters a hard to see monster that looks like *THE GIANT FROM THE UNKNOWN*. With Paolo Malco and Virginia Bryant. The score is by Simon Boswell. The mild

unrelated "sequel" (with a topless scene) was apparently made for Italian TV. *DEMONS IV* became *THE CHURCH* (PV #5) and *DEMONS 5* was aka *MASCHEROLA MASCHERA DEL DEMONIO* (PV #20). This tape is from a Japanese laser disc (with subtitles). See Bloodgore ad.

DOCS/COMPS/SHORTS...

MODULATIONS - CINEMA FOR THE EAR (Caipirinha, 98) D Iara Lee, P George Gund

This international, multi-cultural look at electronic music shows a Theremin and has interview footage of Stockhausen and John Cage, but mostly concentrates of the many types of modern techno and house music which is traced back to Kraftwerk, 70s disco (Giorgio Moroder is interviewed), and early rap DJs. Some highlights are a rave at Mount Fuji, one being busted in Brooklyn, and Prodigy live in Moscow's Red Square! Other segments were filmed in London, Chicago, Detroit, and Berlin. Many are interviewed, including Pierre Henry (does anybody else love his LP with Spooky Tooth?), industrial music pioneer "Genesis P. Orridge" (I helped him shop for out of print Donovan LPs once in the early 80s), members of Can, Moby, Bill Laswell, the author of *Future Shock*, and maybe too many pretentious Brits. I learned a lot from this 74 min. doc. and enjoyed the music, but wish it had included something on Silver Apples, Lothar And The Hand People, Walter/Wendy Carlos, Suicide, 60s bands with Moogs, Neu, Faust... Call (212) 766-1450 or E-mail www.caipirinha.com for info on the letterboxed video or the *MODULATIONS* soundtrack CD or book. Lee also directed *SYNTHETIC PLEASURES* (PV #23)

JERKS OF ALL TRADES (Anchor Bay, 49) P Phil Berle

Berle (Milton's brother), seen here in a wheelchair not long before he died, produced this very rare unaired 20 min. Three Stooges pilot for ABC. Larry, Moe and Shemp are hired to paint the house of Emil Sitka by his wife Symona Boniface. It's like a cheaper two set stage version of a typical Stoooge short with some good laughs. Shemp died in 55 but The Stooges continued to make shorts for Columbia for ten more years, followed by features until 65. A look at the 98 Stoooge Convention in Burbank, mc'd by Gary Collins, is also on the tape. You see many relatives of every Stoooge, Stoooge merchandise, and a tour of Stoooge houses (and graves). Everybody is mentioned except for Ted Healy.



DEMONS

KOOKS TOUR (Anchor Bay, 70) P/D/S Norman Mauer

Moe introduces and narrates this 53 min. color pilot. Larry, Moe (without his bangs) and a huge Joe DeRita as the retired, non-violent Stooges, go on a fishing vacation through the National Parks of Wyoming

and Idaho in their RV. Moe talks about their 50 (!) years in show business, insults DeRita and gives (serious) historical and tourist information. Their dog wanders around and we see the Grand Canyon and Yellowstone hot springs ("like the soifice of an alien planet"). "Fatso, Blimp" Curly Joe picks up litter with a motorized contraption and Larry tries to catch a fish. Fine suffered a stroke during the filming (probably after doing one of the tumbles seen here), then died in 71. This was the last filmed appearance of The Stooges, but is for die hard completists with extra cash only. Anchor Bay could (and should) have put both shorts on one tape.

FISHING WITH JOHN LURIE (Home Vision, 98)

This 6 part series is like *KOOK'S TOUR* (above) except composer and Lounge Lizards founder Lurie (who sings the theme) goes fishing with celebrities in various remote places. I saw #3 (Matt Dillon in Costa Rica), #4 (Willem Dafoe ice fishing in Northern Maine) and #5/6 (the search for a giant squid with Dennis Hopper in Thailand). Lurie and Dillon do a "fish dance," he and DaFoe sleep in a wood shelter and he and Hopper (who talks about *EASY RIDER*) drink tea with monks and play ping pong. Satirical mock documentary style narra-

tion is supplied by Robb Webb. If it seems like guys with too much time and money to waste, it is, but something has to fill those countless hours of cable TV time. The others feature Jim Jarmusch and Tom Waits. The first 3 half hour shows (first aired on Bravo and the IFC) have been released.

ZACHERLE ARCHIVES (99)

This extremely rare original footage of four (58/9) Zach shows (minus most of the movies) is a major exciting find for fans of TV horror movie hosts. In a ROLAND kinescope (from Phil), filmed "off the screen by a chiropractor," he's cut into parts of DRACULA, plugs the new MAN WITHOUT A BODY and announces his movie tomorrow (he was on Fri and Sat. nights plus daytime repeats) would be FOUR SIDED TRIANGLE. ZACHERLE AT LARGE or SHOCK THEATRE then was broadcast from NYC on WABC (ch 7), and was syndicated in L.A. He hosts the "premiere" of THE MAN WHO LIVED TWICE and has a live lizard on his coat. He shows HORROR ISLAND ("It's on an island and it's pretty horrible") and sings opera (pretty well). Finally, he shows WEIRD WOMAN, dances with an invisible woman, and fools around with a dinosaur egg (a watermelon) and a brain (a cauliflower). You also get the original commercials (Spic And Span, Ovaltine, Mr. Clean, Playtex Bras, Roloids, Mickey Mantle for Formula 9...) and he even interacts with some of them. With Zach's fun new intros (he looks pretty much the same 40 years later!), the tape runs 100 mins. Zach was later on WOR (ch 9) til 63, briefly on WPIX (ch 11), then hosted DISCO-O-TEEN out of Newark (66-7). I wonder if any of those shows are around? Goodnight, whatever you are! \$27.95 (ppd) from Chiller Theater, Box 23, Rutherford, NJ 07070.

CHRISTIAN SCARE FILMS Vol. 4 (SW) Three well made shorts make up this fascinating comp. WHAT HAPPENED TO JO JO (50) is about a multi-racial "Little U.N." and how Jo Jo (Sue England) learns to forgive a hostile rock throwing Italian slum kid (Rusty Tamblyn! - PV #8). She tells her flashback ("I was actually slumming!") to Shirley O. Mills (star of CHILD BRIDE!). Director Ed Cahn went on to RUNAWAY DAUGHTERS and DRAGSRTIP GIRL for A.I.P. The more complex GOD IS IN THE STREETS (56) is about the persecution of The Salvation Army and stars Jeff Morrow (PV #16) as an angry man in a run down hotel who needs their help. The priceless cast includes Russell Johnson as a shady character with brass knuckles, Phyllis Coates as the cheating wife and Reed Hadley and Helen Parrish as the selfless Army band couple. Ralph Francis Murphy directed. YELLOW SLIPPERS in an undated English dubbed Polish color Medieval fairy using stylized sets. It's the tale of a talented orphan boy. The same actor is seen as an altar boy in modern scenes (a Catholic scare film?).

KINGDOM OF SHADOWS (Kino, 98) D/S Brett Wood

This look at silent horror deals with serious matters (religious intolerance, torture, guilt, demons, Poe...) instead of directors, actors (except for Chaney) or the FX. It features scenes from the films of Melies, Lumiere, Edison, and Griffith. THE AVENGING CONSCIENCE (14), DR. CALIGARI (19), LEAVES FROM SATAN'S BOOK and THE PENALTY (both 20), NOSFERATU (21), WARNING SHADOWS (23), MACISTE IN HELL, FAUST, and THE BELLS (all 26), VAMPIR (31), and various DR. JEKYLL and GOLEM films are well represented. Only stills were used from other important existing features (to avoid paying for rights I imagine). So many scenes are used from the amazing (anti-Christian) WITCHCRAFT THROUGH THE AGES (21), that they should have mentioned just how subversive and atypical it was. I also wonder why they had to pad the approx. 80 mins. with early 30's sound movie clips. The non-stop, over theatrical, almost whispered narration is by Rod Steiger, who is just a little more restrained than Jack Palance would have been.

THE LEGENDS OF MALIBU (Frontline, 87) P/D/S Ira Glen

Oppen

Bruce Johnston of the Beach Boys and director John Millius (both surfers) are the most famous people interviewed in this detailed look at the original surf scene. Various legendary surfers and surf board makers are interviewed and/or talked about, including Lance Carson ("the Hot Dogger"), Mickey Dora (who doubled for actors in surf movies until he "disappeared") and Kathy Kohner ("the real Gidget"). Bruce Brown talks about his ENDLESS SUMMER movie and celeb surfers mentioned include Peter Lawford, Doug McClure, Richard Jaekel and Robert Conrad (the only one still alive). Music is by The Beach Boys, The Surfaris, and Surf Raiders. The tape is 45 mins. and is probably long out of print.

HORROR HOTEL (99) D/star Dr. David Lady

For six years, the Horror Hotel in Chatsfield, Ohio, has been the best "haunted house" attraction in the country. This tape, hosted by Lady, using FJA style puns, is mostly a tour of the countless amazing sci f and horror props, masks and full size sculpted models that can be seen there in person. All of the most famous horror characters are there from all decades including THE GOLEM, John Carradine as a mad doctor attending to Pinhead (?), the stars of the X FILES, and the monster from LADY FRANKENSTEIN (!). 6977 Sandusky Ave., Chatfield, Ohio 44825.

THE AWARD WINNING 8mm SHORT FILMS OF DAN KROUGH

Krough (who I met in Chicago) worked on late period H. G. Lewis movies and co-wrote Fantaco's (sadly out of print) Lewis book. AN HOMAGE TO HERSCHELL GORDON LEWIS (77) includes silent behind the scenes footage from THIS STUFF'LL KILL 'YA (71) and YEAR OF THE YAHOO (72), scenes from better known Lewis gore movies, stills, ads and Lewis walking and driving around. Krough's earlier non-horror/exploitation b/w silent Chicago shorts DIVE (70), with clever FX, and SUBWAY (74), with some serious afros, are here too. 4-H Films, Box 691, Hollywood, CA 90078.

KIDS

CLOCKMAKER (Full Moon, 98) D Christopher Remy, S Benjamin Carr, P Christopher Landry, Vlad Panescu

After visiting the shop of "Old Man Markam," a computer whiz kid (Anthony Medvetz) and a girl (Katie Johnson) are transported (through morphing FX time portals) to an alternate reality police state. Then they go back to the 1800's to find their missing friend. An older red haired servant girl helps them and three bad guys chase them around a decrepit old factory. It seems to me that a time travel fantasy could easily be a lot more interesting and fun than this dull PG release. It was filmed in Bucharest Romania. Executive producer Peter Locke also backed THE HILLS HAVE EYES.

BOYS WILL BE BOYS (Apix, 97) D/act Dom DeLuise, S Gregory Poppen, Mark Dubas, P Steven Paul

Two destructive kid brothers (James Williams and Drew Winget) tell rambling, often unrelated and over detailed on/off flashbacks to a grizzled L.A. police Lt. (Jon Voight). Part of their slapstick tale concerns them being left HOME ALONE, as they use some Rube Goldberg style contraptions on a bumbling idiot business rival (Michael DeLuise) of their father, who breaks into their house. With Randy Travis and Julie Hagerty as the worried parents, Catherine Oxenberg (partner in crime), Mickey Rooney (rich boss), DeLuise (chef) plus Ruth Buzzi and a very old looking Charles Nelson Reilly as comic neighbors. Voight had written and starred in Paul's ETERNITY (89) during a long career slump and must have done this PG silliness out of gratitude. Travis (who'll never win an Oscar) sings the end theme and Bonnie Paul sings at the party. The editing is notably horrible.

PV



BOYS WILL BE BOYS



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RIVINGTONS/AL FRAZIER - THE BIRD IS THE WORD

Ever since I was a little kid, I've been fascinated by the song "Papa Oom Mow Mow." I consider it (and it's hit mutation "Surfin' Bird") the ultimate rock and roll songs, with obscure, even mystical, maddening and repetitive lyrics. These early 60's songs have been used in hit movies and on TV commercials and new versions are still being recorded. Who's responsible for this inspirational nonsense? (from PV #1)



THE RIVINGTONS!

In 1948, Al Frazier, who grew up in L.A., formed The Mellowmoods (not to be confused with the New York Mellow-Moods who formed a few years later) while still in high school. "That was the original group. "Paul Robi was later in The Platters." Robi, from New Orleans, sang baritone. Another member later went to the (post-hit) Ink Spots. The Mellowmoods recorded in the late 40's but "Song Of Love"/"Dubonet Wine" wasn't released until the early 50's (on the Recorded In Hollywood label). The A side, re-titled "Beautiful Love" was later re-released with a Chuck Higgins Inst. on the B side. In 52, the group was having little success, so Frazier attended barber college for a while. The Mellowmoods reformed as The Emanon Four (that's No Name backwards). An Emanon Four record "Oh That Girl"/"Blues For A Monday" was released (later) in 55 on Flash.

Sometime around 52, they appeared on an early L.A. area TV show, ROY AND JACKIE GLENN. She was a jazz piano player and he was an actor. "Roy Glenn was in a lot of pictures, he was in GONE WITH THE WIND, a lot of movies... That was his main thing. They had a regular musical variety show in Hollywood, they filmed it. That stuff is somewhere. I talked to his wife, he's been dead for a long time, and she didn't know where the stuff was. His son is dead also. That was the first time on TV." Roy E. Glenn (Sr.) was also in BOMBA AND THE JUNGLE GIRL (52), the PANTHER GIRL OF THE KONGO serial (55), A RAISIN IN THE SUN (62), HANG 'EM HIGH (68), and THE GREAT WHITE HOPE (70). His last role was as a lawyer in ESCAPE FROM THE PLANET OF THE APES (71).

Meanwhile, (in 52), The Lamplighters were formed in Southern L.A. with Leon Hughes and Willie Ray Rockwell (who had both been early members of The Hollywood (Four) Flames and Matthew Nelson. Thurston Harris, from Indianapolis, joined in 53. Harris, a nephew of blues shouter Wynonie Harris, had been in several gospel groups, The 5 Royales and Joe Liggins (And The Honeydrippers). Al Frazier met the struggling group at one of their gigs at the Club Alimony. Frazier taught them some more polished stage moves and immediately joined, becoming

the 5'th member and leader of the group. Leon Hughes quit before the Lamplighters recorded, but the dancer/choreographer/showman had been half of a team with his wife. He taught the others how to dance and soon The Lamplighters were considered the best visual group in L.A. Hughes went on to become the tenor

singer for The Coasters in '55. He was around for "Searchin'" and "Young Blood," but quit in 58 and formed his own label. He was replaced by Cornell Gunter (who had been in the early Platters). These days he still leads Leon Hughes' Coasters, one of several rival "Coasters" groups.

From the entry on The Lamplighters in The Billboard Book Of American Singing Groups: "Wine and women distracted all but Frazier from a serious approach to their music. Harris wound up having fist fights onstage with patrons. (Matthew) Nelson was jailed by his wife for non-support. (Willie Ray) Rockwell's drinking ended in tragedy when he crashed into a telephone pole and killed himself (in the late 50's). But the same outrageous behavior made for some wild performances. The group would jump into the audience on instrumental breaks and dance with any good looking woman in sight. Their onstage gymnastics (back flips and all) were something to behold." Nelson later also died young (in the 70's). The Lamplighters were signed to the famous Federal label of Cincinnati, Ohio by A+R man Ralph Bass (later with Chess). "They (King/Federal) were trying to get ahold of as much talent as they could. They had one of their people on the West coast, Ralph Bass was his name, he's in Chicago nowadays. He started Hank Ballard and The Midnighters, The 5 Royales, The Dominoes... We played with Hank Ballard and The Midnighters. We were a bit too young to play with the Dominoes and The 5 Royales, they were our idols you know. We worked with James Brown quite a bit and James had come on with "Please Please" at that time." (in 56)



Thurston Harris

The Lamplighters recorded a total of 17 R+B singles for Federal, released from 53 to 56. Two were backing Jimmy Witherspoon and one backed Lil' Greenwood. Four of them were released as by The Tenderfoots. Their second single, "Be Bop Wino"/"Give Me" (53), with Willie Ray Rockwell on lead, was a regional hit (in San Francisco and other cities), but none of the singles made the national charts. In 54, Hank Ballard hit with "Work With Me Annie" and the popularity of it and other double meaning R+B sex songs was disturbing the censors of the nation. A double sided sex single, The Lamplighters "Salty Dog"/"Ride, Jockey Ride" made history by being released as a 78 (on

Pye) in the UK. Rockwell and Nelson were unreliable and tended to come and go and Thurston Harris quit (for the first time) in 54. In 55, the band was renamed and new members were John Sonny Harris and Carl White (both from Texas and both future Rivingtons). White sang lead on the four Tenderfoots singles, starting with "Kissing Bug"/"Watusi Wussi Wo," all released in 55.

In 55, Frazier helped The Platters, then another struggling R+B group, by recommending former Mellowmoods singer Paul Robi. "Robi, when he got in the group, the group started moving. Him and I, we grew up together, and something happened to one of their singers, they were on Federal also and (their manager) Buck Ram asked me down at the office if I wanted to go with The Platters, but the Lamplighters was doing more than the Platters at that time so I told him no, but I knew two real good singers that used to work with me. So he called Robert Red and he called Paul. Robert was with the board of education, he had just got married so his wife wasn't interested in him getting involved. But Paul was still single, he was around painting houses. He went over there to the audition and after that they started to move, they did "Only You" over again (the original was on Federal) and they went with Mercury records. He was on all the big hits on Mercury. They were the big group at the time." Robi stayed with the Platters until 62.

In 56, Thurston Harris rejoined Frazier's group and The Tenderfoots briefly became the Lamplighters again. Three more Lamplighters singles were issued by Federal. That same year, The Lamplighters backed up 15 year old Paul Anka. The Armenian/Canadian kid had showed up (alone) in L.A. on a bus, with money from his Father back in Ottawa, wanting to record. The single (on RPM) was "I Confess" (original by The Dots)/"Blau-Wile Deveest Fontaine." "That was Paul's first record, he did it with Modern Records, the Bihari Brothers, RPM I think. "Blau-Wile" must be French, he's from Canada. He could sing, but he talked so much at the time and cracked so many jokes, but he wasn't serious, he was just a kid then. He's grown quite a bit, in the business, he became a real pro. He was in town recently and he invited me to come over and catch his show in the valley."

In 57 The Lamplighters were renamed (Thurston Harris And) The Sharps (Combo) by Lester Sill. Sill, who had started Spark Records (with Leiber/Stoller), soon formed Jaime Records (home of Duane Eddy) and later formed Philles Records with Phil Spector. The Sharps first cut "Six Months, Three Weeks"/"Cha Cho Hop" (inst.) (on Tag, then Chess) and "Love Me Darling"/"Heaven Only Knows" (inst.) (on Two Mikes). Then, in 57, "Come On"/"Sweet Sweetheart" was released (on Jamie, then Vik). The Sharps became regulars on the local JOHNNY OTIS TV show. "They cant find any of that stuff either. We were on the road with him for about two years, with Handsome Mel Williams, Marie Adams and The Three Tons Of Joy, and his band. He used The Penguins too. "We was much younger and we danced quite a bit." Greek/American bandleader Otis (aka John Veliotis) had had many early 50's R+B chart hits on Savoy. He was thought

to be black by many of his fans. "He was alright, you know, he was just Johnny Otis."

Soon The Sharps were signed to Eddie Mesner's West Coast Alladin label (home of Charles Brown, Amos Milburn and Shirley And Lee). Alladin released a total of eight Thurston Harris and The Sharps singles, later compiled on an LP. "Our Love Is Here To Stay"/"Lock My Heart" (Lamp/Aladdin) and "What Will I Gain"/"Shufflin'" (Alladin) were both in 57. Then Frazier's group was on the biggest hit (chart wise) of his entire career. "Little Bitty Pretty One"/"I Hope You Won't Hold It Against Me" on Alladin went all the way to #6 on the pop charts and even higher (#2) on R+B charts. Originally recorded by Bobby Day the same year, "Little..." became a standard, later covered by Frankie Lymon (60), Clyde McPhatter (62),

The Dave Clark Five (68), The Jackson Five (72) and many others. The trouble was, The Sharps received no billing. It was released as a Thurston Harris solo single. His next hit "Do What You Did"/"I'm Asking Forgiveness" made it to #57 (#14 R+B) in 58. Harris also covered Bobby Day's "Over And Over" (also a much covered standard) b/w "You're Gonna Need Me" in 58. This time a New York group backed him. "He traveled back east and used some people back there. We did a lot of things on the coast here with him. We did all that as The

Sharps." Day had the hit and Harris only got to #96. He also recorded "Hey Little Girl," but Dee Clark had the hit version (in 59).

While Harris briefly was a hit making solo star he appeared on AMERICAN BANDSTAND and ED SULLIVAN and toured with Buddy Holly and Fats Domino. Aladdin folded in 61 though and after non-charting singles on several labels, Harris retired from show business and worked for 20 years as a mechanic in Pomon. Meanwhile Al Frazier and The Sharps had found an excellent new comic bass singer named Turner "Rocky" Wilson III (or Jr.) from Pensacola, Florida. The Sharps (Frazier, Carl White, Sonny Harris and Wilson) now had exactly the same line-up as The Rivingtons. Sharps singles in 58 were "All My Love"/"Look What You've Done To Me" (Combo, then Dot) and "Look At Me"/"Have Love Will Travel" and "Here's A Heart"/"Gig-A-Lene" (on Jamie). Lester Sill and Lee Hazelwood (later known for his work with Nancy Sinatra) had The Sharps sing backup on eight of Duane Eddy's Jaime label singles. Some were big hits, especially the #6 "Rebel Rouser" (in 58) and the #30



THE CRAWLING HAND (Rod Lauren)

Yep! (in 59).

Few hearing those exciting instrumental hits ever realized that the loud whooping, rebel yell voices were the same guys who would soon be singing "Papa Oom Mow Mow," but The Sharps did appear on stage with Eddy. "We met Duane at the Paramount theater in LA when he had "Movin' 'N' Groovin'" and then he introduced us to Lee Hazelwood. After that we started doing a lot of studio work, background, for Hazelwood and Lester Sills. We appeared in person with him on stage in San Diego and also in Phoenix, Arizona and L.A. Those were the only times we appeared with him in person. He had his band. Anybody coulda did that (backup singing), it really wasn't nothing too difficult. Like on "Rebel Rouser" all we did was 'dad do

da, dad do da da da....' it's very simple."

In 60 The Sharps recorded a hot rod song "Double Clutch" (on Star-Hi), then changed names and labels several times. In 61 they recorded as The Four By Four (produced by Kim Fowley), then recorded an E.P. for Warners as The Crenshaws. In 62 they were renamed The Rivingtons after the New York Lower East side street where (A+R man) Jack L. Levy and (Capitol Records exec) Adam Ross had grown up. The group's very first release as The Rivingtons was "Papa Oom Mow Mow." Kim Fowley actually had a lot to do with "Papa" getting in the right place. We were the Sharps when we met Kim. I took this tape that we did in a garage, on "Papa," let Kim hear it and he got really excited about it. I already knew Lester Sill, he was already doing a lot of things with us as The Sharps. Lester wanted the tape and I don't know, I just got kind of leery about it, so Kim took me up to Capitol and introduced me to Jack L. Levy and that's how we got hooked up with Jack Levy and Adam Ross. Kim Fowley was not known then. He was telling everybody that he had a lot to do with "Papa." It got him a lot of hookups and connections."

"Papa Oom Mow Mow" b/w the soulful "Deep Water" was first released in March on Liberty. It went to the top 10 in many cities and was popular in Europe. "Papa," written by the four Rivingtons, finally made it to the national charts (#48) in August and was still charting in some markets in 63. "They were afraid of it man, they were afraid of 'Papa.'" Capitol turned it down. Liberty was getting started, so they took a chance on it, but they didn't stick their necks out too far because, man they was six months getting that thing on the air. We got it on the air going around doing guest appearances with all the disk jockeys

at that time. Payola was pretty heavy then. The way they got away with making money was to do a show once a week at some of the clubs. DJs at that time at KFWB, B. Mitchell Reed, Gene Weed, and Bill Balance, would have shows with guest artists. They played "Papa" on the radio and promoted it. That's how it got going. We also did "Papa" live on the radio. Huggy Boy (KDAY), another L.A. DJ who helped break "Papa," has been on the air since 1953 and is still on! "Papa" had a huge impact. Cast members of the LUCY SHOW and McHALE'S NAVY sang "Papa" on TV and the Rivingtons were heard (doing a Frog song) on MY THREE SONS.

"My Reward"/"Kickapoo Joy Juice" was released in Sept. but didn't chart. At the end of the year (in Dec.) the killer sequel song "Mama Oom Mow Mow" (The Bird) b/w "Wailin" was released. Many singers tried to duplicate the bass part of "Papa," but only Rocky could sing the tongue twisting "Mama" parts. It only managed to "bubble under" at #106 in Jan., although it too did better in some cities. "It was incredible. Liberty really didn't know what to do with us. 'Papa' broke a whole year later in Cleveland. It was because they didn't know what to do with our stuff after it was released. At the time I think Gene McDaniel was the only other black artist on Liberty. We were really the first R+B vocal group, The Ojays (from Canton, Ohio) came after us." "Mama" wasn't the only sequel. "We recorded 'Baby Oom Mow Mow' but it never was released. I have a copy of it. I've been negotiated for years to try and get somebody to take it on. We had 'Papa,' 'Baby,' and we had 'Mama,' and 'Junior' (!)

Some time around 62/3, The early Beach Boys (with David Marks - see PV #28) opened for The Rivingtons. The Beach Boys backed them and Sam Cooke (!) "The very first show they did, they did with us. They did 'Papa.'" In January, 63, TV horror movie host GHOULARDI (See PV #2 + #25 and every PV letter section) went on the air in Cleveland and started playing "Papa" on every show. Every time a silent British newsreel clip of an old man contorting his face (gurning) was cut into a horror and sci fi movie, the intro of "Papa" was heard. The nameless man (see this issues cover border) officially became "Papa" to everybody who saw the GHOULARDI. Later Cleveland based hosts (BIG CHUCK, THE GHOUL, SON OF THE GHOUL), continue to this day to show that "Papa" clip. It still makes me laugh too.

1963 was the year of the Bird. Hitchcock's THE BIRDS was being heavily promoted months before it was released in April and by the end of the year Lady Bird Johnson was the first lady. In March, The Rivington's second best known song "The Bird's The Word" b/w "I'm Losing My Grip" went to #52 (pop) and #27 (R+B). This great dance hit was one of the countless 1963 bird songs, including "Do The Bird" (Dee Dee Sharp), "Birdland" (Chubby Checker), "Shake A Tail Feather" (The Five Du Tones), "Let's Turkey Trot" (Little Eva), and even "How's Your Bird?" (Frank Zappa). It was time for a Rivingtons album. The original issue of The Rivingtons - Doin' The Bird LP features "Papa" and "Mama" but not "The Bird's The Word." The four group members also wrote "Happy Jack," "Old Time Love," and "Standing In The Love Line." "We wrote quite a few. A lot that we wrote we never recorded. I guess we have so much stuff that it became outdated." The comic single



"Kickapoo Joy Juice" and "Love Pill" were co-written by Glen Larson who was in The Four Preps with Ed Cobb (see last issues Standells story). Larson later became a TV producer (BATTLESTAR GALACTICA, BUCK ROGERS, MAGNUM P.I...).

Other LP songs were "Unchain My Heart" and "You Are My Sunshine" ("You can't leave Ray Charles out"), and "Have Mercy Baby" ("That was one of Clyde McPhatter's biggies"). Two songs ("Long Tall Sally" and "Slippin' And Slidin'") were Little Richard hits. "He was a friend of ours for years. When I first met Little Richard, he was at the New Era club in Nashville, before he even came out to Hollywood to do his stuff on Specialty, when he was still unknown. But he had a great group and a following back then before he even made any records. We also did his stuff at our shows." The back of the LP showed the group in concert and demonstrating how to do The Bird. "I'm the one on the end there. That's Rocky (with the hat on) and Carl is in the center with Sonny Harris and myself. The single pics are Rocky. I don't know if you can tell from the complexions, but I'm the lightest one on there."

In September, 63, thanks to extra exposure on GHOULARDI's various show (at one point he was on seven times a week!), the then year and a half old "Papa" went to #1 (!) on WHK in Cleveland, staying on the charts for seven weeks! This led to the group appearing on the daily afternoon GHOULARDI show. They lip synched to "Papa" and joked with Ernie (Ghoulardi) Anderson. "Do you have a lead on getting a copy of that? I've been trying for the last 50 years to get

copies of some of these TV shows. We did MIKE DOUGLAS, along with Frankie Avalon, that's one of the reasons we were in Cleveland. We did "Papa" and another song with Avalon and we all had sledgehammers and were beatin' on an old car." (!?) "We did lots of (TV) shows in L.A., Sam Riddle (9th STREET WEST), HOLLYWOOD A GO-GO, SHINDIG, and several more I just can't think of, most on the West Coast, a couple in New York. I'm looking for HOLLYWOOD A GO-GO, cause my daughter was on that with me, doing the bird with me." They also appeared on The JEEPERS CREEPERS horror host show, which had debuted in '62 on the local L. A. channel 13. The show changed hosts several times and for a while was hosted by "Ghoulita." Keeping up the horror connections, James Robertson's THE CRAWLING HAND was the first movie to include a Rivington's song. It was released in Sept. (by A.I.P.). "The Bird's The Word" is heard several times in a malt shop, once during a murder by a possessed teen (Rod Lauren). "Yeh, that was the first one - the song comes off a juke box or something. We don't really find out those things until after they happen, they deal with the publishers on that you know. The biggest one was E.T."

The next Rivingtons single was a Bird dance follow-up, "Shaky Bird Pts. 1 + 2." It didn't chart nationally but Huggy Boy played both sides frequently, reportedly whenever he left the studio to take a leak. Another single ("Cherry"/Little Sally Walker") also received West Coast radio play. Everybody knows what happened in Nov., '63, which somehow helped set the stage for The British "invasion" and for the landlocked Minneapolis surf band The Trashmen to hit the national charts at #4 (!) in December with their own brilliant demented version of The Rivington's "The Bird's The Word" mixed with "Papa." They called it "Surfin' Bird."! As the manager and leader of The Rivingtons and co-writer of the songs that The Trashmen had claimed to have written, Frazier was determined not to get screwed financially. "After it became a hit we sued them. It was an open and shut case. We settled out of court. Beechwood Music, the publisher, they sent a couple of lawyers to Minnesota, and hired some lawyers there. They ended up taking the publishing and the writing credits. "Surfin' Bird" really paid off well. Since "Papa" and "Surfin" and "The Birds The Word" is the same thing, for years they only paid us for one unit. And now we resolved the thing where they had to go back to 1964 and pay us two units for "Surfin' Bird" up to 1983.

In 64, The Trashmen - Surfin' Bird LP went to #48 on the charts and The Beach Boys Concert LP (featuring "Papa" with an intro thanking The Rivingtons) went to #1(!). Hope some of you caught the Beach Boys doing a wonderful version of "Papa" (with a radiant smiling Brian on lead and Mike on bass Papas) on their rare "lost" live (just post David marks) '64 TV simulcast special. It was aired several times on AMC. The Beach Boy frequently sang "Papa" in concert and also performed it on SHINDIG. The Trashmen recorded Bird sequels and countless bands and singers around the world recorded Papa and Bird songs. First records were recorded by The Byrds, The Birds and The Yardbirds. Papa/Bird mania was at it's peak. The whole insane Papa/Bird story (up until then) was in PV #1. Since then we have printed Papa/Bird updates in the letter section of every issue of PV. Readers have sent in Papa tapes and some even hosted all

Papa/Bird song radio shows. There could (and should) be a whole book on this phenomena.

The Rivingtons, the four hard working guys who started the whole thing, continued to do concerts and package tours. They played on a Dick Clark Caravan Of Stars tour. "We were the feature attraction with Sonny And Cher, they were unknown, Jan And Dean, Peter and Gordon, Bobby Vinton, and Glen Campbell. We were the feature attraction on the tour we did with them, in 64." The billings weren't always that good though. "We did quite a few fairs, country fairs and conventions, we missed out on a lot of stuff." The Rivington's had their own band. "We would use a lot of different musicians. We used our own little group behind us in the early days, in those days the guys were not reading music. Later we had charts made up and got musicians that could read music and we wouldn't have to so much rehearsing. Five or sometime six pieces. Four rhythm, and two horns, trumpet and sax. We did quite a lot of instrumental things, when you're doing things live, you stretch it. We recorded live shows, we did a whole album that was done live, called Papas Party - in the middle 80's."

"Wee Gee Walk"/"Fairy Tales" was the groups last single on Liberty. "Wee Gee" was brought to us through Adam Ross, we completely changed it around." There never was a 2'nd LP. "We were supposed to do two albums, we were supposed to do a thing called The Other Side of The Rivingtons, but we never had a chance to do that. They approached us to do another album but they just released the original album. Bobby Vee and The Ventures were the big acts on Liberty at the time. They had quite a few good artists at that time. I think Imperial was one of their subsidiaries, they had Fats (Domino) and good artists over there, Ricky (Nelson) was there. We played on bills with both of them." The Liberty and Imperial labels merged in the late 60's.

Rocky Roberts And The Airdales were an American R+B group, based in France and also known for doing bird songs. Jayne Mansfield danced with them in THE WILD WILD WORLD OF JAYNE MANSFIELD

(68). Al doesn't remember Rocky, but the mention of Jayne brought up another Rivingtons TV credit. "Did he play saxophone? I heard of a Rocky Robinson, no, but Jayne Mansfield was on the STEVE ALLEN show when we were on there. We did his show twice. We did "Papa" (around Oct. 62) and we did "You Are My Sunshine" and also "Wee Gee Walk" in 63 or 64." The Airdales were great (check out their performance on HULLABALOO), but they might not have made it in Europe if the Rivington's had gone there. "We never did play in Europe, we're trying to get some connections, hook ups back there. We got very good royalty statements from Europe, and South America, Japan and all over the East, all over the world, but we never went over there."

The Rivingtons continued to record singles for various labels with little success. British groups had helped push a lot of American artists off the charts. In 64 there was "I Tried"/"One Monkey" (Reprise), "All That Glitters"/"You Move Me Baby" (Area, then Vee-Jay), and "I Love You Always"/"Years Of Tears" (Vee-Jay). "The Wily"/"Just Got To Be More" followed (on Vee-Jay) in 65. In 66 there were two singles on Columbia: "Tend To Business"/"A Rose Growing In The Ruins" and "Yadi-Yadi-Yum-Dum"/"Yadi-Yadi Revisited."



Meanwhile The Beach Boys Party! LP (featuring "Papa" again) went to #6, assuring more royalty payments. Al Frazier became a producer and the musical director of the group and started a record label. "I still have my own label, Quan. A couple of other artists, Charles Montgomery, Isaac Sutters, he was later in another group, The Clicks, they did Jackie Wilson's old tune, recorded on it." A 67 Rivingtons single on Quan was "You're Going To Pay"/"I Don't Want A New Baby." "I had really been the manager for all the groups that I had from the beginning. It's really hard to get somebody who works hard for you. And I also really produced "Papa" myself. Adam Ross and Jack Levy were more or less fronting for us."

The Rivington's (still with Frazier) stayed on the road, playing smaller venues. "We did a lot of good shows in Cleveland at that time. I sure would like to get back in that area. We did one show at one of the big halls there but never went back. We did (famous East Side R+B nightclub) Leo's Casino in 67. Remember when Otis Redding got killed?, just after Otis got killed, he had just played there. We followed him into Leo's. From there he went to Wisconsin and the plane fell - a bad thing." Redding's last filmed performance was on the syndicated UPBEAT show, taped the same week he played Leos'. The Rivington's next single, "Pop Your Corn Pts 1+2" (RCA) received some airplay, but didn't chart. It was 1969,

the year that James Brown had three Popcorn hits in a row. In 72, "Papa" was heard in John Waters' midnight movie hit PINK FLAMINGOS. "PINK FLAMINGOS? No, I never heard of it." The scene concerned a singing asshole. "No kidding." The next year, the group re-recorded "Papa" as their last single, b/w "I Don't Want A New Baby" (for Wand) and their old label mate James Brown hit with "Papa Don't Take No Mess." When asked who were the most impressive performers he'd ever seen, Frazier quickly said: "James Brown and Joe Tex. I think Joe Tex was a little bit better than James. There were so many good artists out there, you got to mention Jackie Wilson. Jackie was great. We'd go out and do a show and I'd take a book I have and try to get many of them to sign it. So many have died." By the 70's, the group was playing on the oldies circuit and at Art Laboe's club in L.A. a lot. By the late 70's, The Cramps, The Ramones and other punk, new wave... groups recorded and played "Surfin Bird" and "Papa." Rivingtons lead singer Carl White died from priapism (choking) in 1980. He was 48 and had been in groups with Al Frazier since the mid 50's. The Rivington's continued. "I used Carl's brother (Meadero White) for a while."

In 81, The Oak Ridge Boys country group crossed over big time (#5) with "Elvira." The Papa chorus brought another lawsuit. "There was a guy named Dallas Frasier and he hooked up with Acuff/Rose (publishing) and they got ahold of Duane Allan and the Oak Ridge Boys and asked them to do his song. He told everybody that he wrote that and they'd been thinking all this time that they took that from Dallas Frasier. We had to go to court over that. We sued for 10 million. We knew we wasn't gonna get that kind of money, but just to turn them around. We settled out of court on that also. Charlie Rich and a couple of other people had done that song before they did. They were in town recently. They invited me to their show. They had a full house. During the show they called me up and introduced me and told the people the story behind it, 'He's one of the people that wrote "Papa," that song did so well for us, we all bought our homes and paid for

them behind that song.'"

The next year, the mega hit E.T. featured "Papa," a personal favorite of Steven Spielberg. Spielberg had called Al Frazier directly, but when he asked for too much money, the director had The Persuasions re-cut an a cappella version for his movie. Spielberg sent Frazier an autographed picture of himself with his arms around E.T. and of course, royalty payments have continued ever since. "They didn't want to pay for the musicians Union or something. It would have been nice to have had the original in the movie." The continued Papa exposure led to a 10 cut altered rerelease of The Rivingtons LP. The 82 version (and 91 CD) includes "The Bird's The Word," "My Reward," "I'm Loosing My Grip," "Cherry," and "Little Sally Walker."

In 84, Huggy Boy hosted a special reunion of original surviving Lamplighters. Frazier performed on stage again with Leon Hughes and Thurston Harris. In 86 EMI released Thurston Harris - Little Bitty Pretty One, a 14 track LP comp with liner notes by Steve Brigati. In 87 "Surfin Bird" was featured in Kubrick's FULL METAL JACKET and in BACK TO THE BEACH (sung by Pee Wee Herman). The Rivingtons started appearing on TV shows again during the late 80's/early 90's. They performed a "Papa/Bird" medley live, doing The Bird wearing red suits and tuxedos on a PBS fund raiser special.

Rocky also wore a red top hat and sunglasses. They were on NIGHT COURT (singing in a jail cell) and on L.A. LAW. On The Nostalgia Channel's DANCIN' TO THE OLDIES show, they lip synched to "Papa" and "The Bird." Then Rocky, wearing a beret, gave up trying to explain "Papa" to former MTV blonde Nina Blackwood, and broke into an incredible live solo a cappella bit of "Mama" (!). For that show they were a trio of Rocky, Meadero White and Sonny Harris. Leader Al Frazier was in the hospital having his leg removed.

In 89, Dave Marsh's The Heart Of Rock And Soul: The 1001 Greatest Singles Ever Made book included #119 ("Surfin"), #120 ("The Bird"), and #121 ("Papa"). All were rated too low. Frazier returned after his operation and The Rivingtons continued to do occasional revival shows in the 90's, eventually

with two new members. "It's Sonny Harris, myself, and Andrew Butler, who was the original lead singer of " Shake A Tail Feather." After the Five DuTones broke up, he moved from St. Louis to L.A. Rocky hasn't been working for about a year. Willie Green took Rocky's place. The last major Rivingtons gigs, part of the Mark Del Costello and Brian Bernie Legends Of Rock And Roll, were in 97 at The Greek Theater, booked by Steve Brigati, then in 98 in Vegas (for Eddie Haddat, nephew of Casey Kasem). Since I interviewed Al, Rocky died, earlier this year. Al Frazier now lives in Las Vegas. "It's cooler for me. Where I live is pretty peaceful and quiet, off the scene from the bright lights. Not Like L.A., man, where you know a lot of people and can get out of hand sometimes." The Rivingtons are most likely finished as a group, but Al Frazier can boast of 50 (!) years of leading fine singing groups and for making this out of control world a much better place with "Papa," "Mama," "The Bird" and even "Surfin Bird."

"Funniest sound I ever heard, but I can't understand a single word. Now it's spreadin' all over the land. I still can't seem to understand."

Thanks to Steve Brigati and Chip Hess.



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Welcome to Cape Copy Center's latest ad. A Psychotronic Video advertiser since issue #31. As always the out of print have been combined with the just plain desirable to create an irresistible selection. Thanks to all who have ordered in the past. Quantities are very limited on some titles and for the discontinued tapes that means when they're gone there won't be anymore. All tapes were recorded in the 35 mm audio and guaranteed against defects. Where the title has been changed for video the original title is given in parenthesis if known. Discounts: 5 or more pieces - 5%, 10 or more - 10%, 20 or more - 15%, 30 or more - 20%, 40 or more - 25%. Orders usually ship out within 24 hrs. of receipt. Money orders preferred, checks require time to clear. No COD or credit card orders. Any titles sold out will be refunded. Both UPS and First Class Mail are available. UPS shipping: For packages sent to a commercial address - \$5, any # of tapes. For packages sent to a residential address - \$6, any # of tapes. UPS 2nd Day Air - \$10 (e. additional). First class Mail - \$4 first tape, \$1 ea. additional. Foreign orders welcome, be sure to include ample postage. Cape Copy Center, 631 Main St., Hyannis, Mass. 02601. 508-775-6500

Bibi - Classic Joe Sarno erotica with Marie Fornea (Marie Lynn). 1973 \$25. Butterflies - More Joe Sarno erotica with Marie Fornea. 1974 \$25. Veil of Blood - Joe Sarno erotic horror. 1973 \$25. Ripe - Monica Keena is a sensual 14 yr. old in this erotic coming of age \$19. The Slingshot - Great Swedish coming of age \$19. The Cement Garden - Loose remake of Our Mother's House revolves around brother/sister incest \$29. Maledolensens - The Little Girl in Blue Velvet - 70's Euro nymphette Lara Wendel double feature. No subtitles, no picture box \$49. Il Bidone (The Swindle) - Fellini classic \$25. Fornea - Jodie Foster \$19. Sugar Cookies - Erotic and darkly humorous. Lynn Lowry \$25. Frankenstein Island - Incredible Z horror from Jerry Warren \$25. Kid Monk Baroni - Leonard Maltin is a 50's JD \$19. Louisiana Mummy - Brasen midget. 1960 \$19. The Mark - Stuart Whitman is a rehabilitated molester \$19. Black Kingpin - Woodie Strode. 1972 \$19. Shivers - Classic erotic horror. Plus Gronenberg interview \$25. Deluge - NYC destroyed by flood. 1933 \$19. Three on a Match - Daring and adult pre-code classic. 1933 \$25. Madam Satan - DeMille's tale of opulent decadence. 1930 \$25. Ladies They Talk About - Super pre-code WIP. Wait till you see the cells! 1933 \$25. Employees Entrance - Tyrannical dept. store owner seduces his female workers. 1933 \$25. Female - Ruth Chatterton is the factory owner who uses her male workers for stud service! 1933 \$25. Baby Face - Barbara Stanwyck \$25. Killing Obsession - 80's remake of I Dismember Mama! \$25. Interview - Fellini \$25. Detour - Micro budget noir as good as they come. Remastered from 35mm \$19. Death Game (The Seducers) - Sandra Locke \$25. The Meltzer-Skelter Murders - Realistic docudrama-style account of the Tate murders \$19. Collector's Item - Tony Musante chained to bed by Laura Antonelli and daughter for sex toy. Great Eurotrash \$29. D.O.A. - The original anti film classic \$19. The Killers \$46 - Burt Lancaster noir classic \$19. Phantom Lady - Hip noir gem \$19. Kiss Me Deadly - Atomic noir w/ alternate ending \$25. And Then There Were None - Rene Clair mystery/noir \$19. Impact - Fine noir/crime drama/mystery \$19. Deranged ('74) - Legendary exploitation \$29. Suite 16 - Pete Postlewait \$25. Combat Shock - Uncut 99 min. version \$19. Bloodsucking Freaks - Exploitation masterpiece \$19.

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The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - FVL5. Susan Sennet \$29. Having a Wild Weekend - Excellent counterpart to The Hard Kore \$19. The 60's Eurotrash \$25. The People Under the Stairs - Great over the top horror \$19. Sexette - Stud line lusts after Mae West! \$19. Marmur of the Heart - Controversial Malle \$15. House on the Edge of the Park - David Hess rape-a-thon \$29. The Erotic Midnight Horror Show (The Sexorcist) - Euro possession saga \$25. Rock 'N' Roll High School - The Ramones \$19. Jackson County Jail - Yvette Mimieux \$19. Romanoids from the Deep - Burt Smith fish that rape! \$19. Mean Mother - Al Adamson blaxploitation \$19. What's the Matter With Helen? - Shelley Winters \$19. Fight For Your Life - All time exploitation champion. Original uncut version \$39. Touch of Evil - Welles at atmospheric noir/leisure \$19. Black Terrorist - Black gunmen hold white family hostage. Unique 70's South African exploiter, sparse and violent \$25. Savages - Can mad people be civilized? 1972 \$29. A Taste of Money - Working class girl knocked up by sailor. English classic. 1961 \$19. Pretty Maids All in a Row - Inspired black comedy \$29. Embrace of the Vampire - Alyssa Milano torches the screen \$19. Terror at the Opera - Sergio \$15. The Pelican - Fellini semi-documentary \$19. The White Shiek - Early Fellini \$19. Simon of the Desert - Bunuel poke at religious fanaticism \$19. Los Olvidados - Monumental Bunuel social realism \$19. The Milky Way - Bunuel \$19. The Evil Within - Woman is carrying the devil's child. Great gory horror \$19. Lord Love a Duck - Sharp 60's black comedy \$19. The Tangler - It'll grow on you. Super Castle \$19. Can't Stop the Music - The 70's music experience \$19. Roller Boogie - Linda Blair \$19. Assault on Precinct 13 - Urban version of Rio Bravo \$19. Cotton Comes to Harlem - Phony preacher barks the faithful \$19. Come Back, Charleston Blue - Sequel to last \$15. Black Eye - Fred Williamson \$19. Black Samson - Rockme Zerkington \$19. The Mean Machine - Highly enjoyable Eurotrash w/ Chris Mitchum & Barbara Bouchet \$29. Truck Turner - First rate blaxploitation w/ Isaac Hayes \$19. Immoral Tales - Walerian Borowczyk classic erotic quartet. Complete 100 min. version. No picture box \$25. J.B.'s Revenge - Blaxploitation w/supernatural combo \$19. Guncrazy - Drew Barrymore \$29. Cleopatra Jones - Samara Dobson \$19. Cleopatra Jones and the Casino of Gold - Superior sequel \$19. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$29. Train Station Pickups - Odd mix of Christians P. and teen sexer. German \$29. Black Belt Jones - Jim Kelly \$19. Nero and Pompeii: An Orgy of Power - Low budget Euro Caligula imitator \$25. House of Terror - Obscure 70's horror \$9. Joy - Private Screenings exploiter \$15. Booby Hatch (Dirty Book Store) - John Russo 70's exploiter \$29. Vampire Hookers - John Carradine \$15. Early - Koo Stark \$25. Hell Penitentiary Sergio Sarno WIP \$19. Orgy of Wapco - Where the Lame are punished. Long version \$39. Love Butcher - Split personality psycho kills the women who reject him \$29. The Night Slasher - British psycho thriller \$29. The Princess and the Call Girl - Radley Metzger \$39. Multiple Maniacs - John Waters \$19. Run, Virgin, Run - Euro 70's sexer \$25. Biokids - Crased Phillipino Power Rangers knockoff \$19. Fugitive Girls - Complete 96 min. version. Two roles for Ed Wood! No picture box \$25. Pass Black (Disco 9000) - Late 70's blaxploitation \$19. Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. The Wild Angels - Kicked off the biker boom \$19. Wells Belles - Revenge for stolen child \$19. The Hard Ride - 'Nam vet battles bikers \$19. Chrome and Hot Leather - Biker action w/ Marvin Gaye! \$19. Far From Home - Drew Barrymore \$19. Strangers in the City - Affecting look at NYC tenement life c.1962 \$25. Doctor Gore - Pat Patterson's mammoth opus \$39. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic \$25. All the Kind Strangers - Gothic horror \$19. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$25. The Adaptors - 2nd in the Finger series \$25. Girls Are Forever 3rd in the Finger series \$25. Fire of the Gods - Topical exploitation plus nude scenes for Cheri Caffaro and Lanna Wood \$19. Mona's Place - Sex western \$25. Smooth Velvet, Raw Silk - Annie Belle \$19.

Vanishing Point - Run, Kowalski, Run \$19. Times Ain't Like They Used to Be - Vintage Euro short incl. Jimmie Rodgers \$19. Birmingham Black Bottom - 1929 all black cast music/comedy shorts \$19. Maniac ('34) - Dwin Epper hysteria. Archive print \$19. Narcotic - More Dwin Epper lunacy. Archive print. 1933 \$19. The Intruder (Shame) - First official release on tape. William Shatner is the rabble rousing racist \$19. The Beatniks - Nipster punks. 1959 \$19. Bela Lugosi Meets a Brooklyn Gorilla - Englewood version \$19. Bride of the Monster - Englewood version \$19. Night of the Ghouls - Englewood version \$19. Glen or Glenda - Longest version available and pristine print \$19. The Haunted World of Elwood - Entertaining doc \$19. Forbidden Zone - Cult classic \$29. Night of Ordinary Madness - Uncut 107 min. version. Ornella Muti, Katja Berger \$29. Fight For Your Life - All time exploitation champion. Original uncut version \$39. Robot Monster - The immortal Ro-Man! \$19. Love Letter to Edie - Short doc. on John Waters Egg Lady \$15. Angel Unchained - Bikers invade commune \$25. Navy vs. the Night Monsters - Mamie Van Doren \$19. Teenagers From Outer Space - Legendary Z sci-fi \$19. Teenage Doll - Roger Corman 50's JD \$19. The Day it Came to Earth - Amazing Z horror \$19. Tales From the Hood - Horror anthology \$19. The Criminal Life of Archibaldo de la Cruz - Sordonic Bunuel \$29. The Great Madcap - Humorous Bunuel \$29. Vibrations - Christina Applegate \$10. I Don't Want to Talk About It - Marcello Mastroianni marries teenage dwarf \$19. Black Voodoo (Nurse Sherri) - Al Adamson exploitation \$19. 36 Filette - French teen is busting out of her dress \$25. La Petite Sirene - Schoolgirl falls for older man \$25. Score - Radley Metzger erotica w/ Lynn Lowry \$25. Thunder Road - Excellent Mitchum vehicle(s)! \$25. Cape Fear ('62) - The original classic \$25. Starlight Hotel - Aussie version of The Wild Seed \$25. The Harder They Come - Jimmy Cliff classic \$25. Space is the Place - Sun Ra \$25. Zabrieke Point - Antonioni \$19. Snake Dancer - Erotic reptile dance routine results in arrest. 70's Euro entry \$39. The Girl - Franco Nero is sandbagged by nymphette \$39. Sister Emmanuelle - Teen sent to convent school \$15. Emmanuelle in Bangkok Good entry in series \$15. Midnight Strangers - Wealthy matron turns tricks for kicks \$19. The Best of Sex and Violence - Essential trailer comp. \$25. The Love-Thrill Murders (Sweet Savior) - Troy Donahue as Manson! \$25. Emmanuelle's Revenge - Joe D'Amato \$15. Sunrise - Silent classic \$15. Night Tide - Dennis Hopper \$19. The Pat Spy - Jayne Mansfield \$19. Hollywood Horror House - Psycho gigolo. 1968 \$19. The Red Menace - Great anti-communist drama. 1949 \$25. Teorema - Stranger seduces entire family. Pasolini \$19. Accatone - Pasolini's first \$19. Sights of the Desert - Warren - Packs on a national wallop \$19. El Bruto - Inspiration for La Strada? Bunuel \$25. Umberto D - Original Embassy release \$29. Prospero Books - Greenaway \$19. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. No picture box \$19. The Hooked Generation - Drug dealing, rape and swamp fights 60's style \$29. Intimate Relations - Mother and 14 yr. old daughter compete for boarder's affections \$25. Jack Be Nimble - "Highly original, disturbing and unpredictable" - FV \$25. Running Away - Remake of Two Women w/ Sophia Loren & Sylvie Penney \$25. The Desert Witch - Fairuz Balk \$19. Mondo Trasho - John Waters \$25. By the Blood of Others - Mother and 13 yr. old daughter held captive by psycho. No picture box. 1972, subtitled \$25. The Refrigerator - Black comedy/horror. See review in FVL6 \$29. Brain of Blood - Al Adamson chaos w/ gore \$19. Microwave Massacre - Hilariously inept black comedy \$25. The Desert Tigers - Half WW2/ bad movie, half 1950's type atrocities \$25. Poor White Trash 2 - S.F. Brownrigg swamp horror \$25. Sweet Sweetback's Badass Song - Original issue \$19. The Jar - One of the strangest ever. Nightmare inducing \$29. Drive-In Massacre - The bride is still loose! 2 horror w/ Leta Stetter \$25. The Night of the Gruesome - The groom has a run fixation \$29. The Hills Have Eyes - Original issue \$29. Deadtime Stories - Terror trifecta \$25. Gallery of Horror - One of the worst ever. Woefully inept, great fun! \$29. The Black Hand - Post God-father exploiter. A real hoot \$19. The Mad Butcher - Black comedy/horror \$19.

Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in FVL6 \$39. The Return of Jossey Wales - Michael Park \$19. The Golden Triangle - Hong Kong action \$19. Roma - Bresson's 70's sex queen \$25. Cabiria - Fellini \$25. The National Wallop \$19. The Reflecting Skin - One of the best of the 90's \$19. That Cold Day in the Park - Sandy Dennis is the repressed spinster \$19. You're a Big Boy Now - Biting black comedy \$19. Bad Girls Go to Hell - With Joe Bob intro \$35. The Adventures of Lucky Pierre - With Joe Bob intro \$29. Outlaw Women - All female western. 1952, color \$29. Sex and the College Girl - Early 60's drive-in type. With Joe Bob intro \$25. Walking Tall - Buford the Wild Bull battles corruption \$19. Purgatory Tanja Roberts confined to hellhole prison \$39. Andy Warhol's Dracula - Udo Kier \$19. Baby Doll - Carroll Baker \$19. The House That Vanished - Superior British erotic horror \$49. Justine - Based on the DeSade novel. Koo Stark \$49. Alice - Jan Svankmajer's surreal masterpiece \$25. The House on Todville Road - Religious cult imprisons teen girl \$69. Diamond Shaft - Richard Roundtree \$15. Sugar Hill ('74) - Marki Bey \$15. Slaughter's Big Rip-Off - Superior sequel \$15. Screem, Blacula, Screem - Ram Grider \$15. Nothing But the Night - Emphatic kids turn killers \$19. Kiss Daddy Goodbye - Fabian. See review in FVL6 \$25. Soul Hustler (The Day the Lord Got Busted) - Fabian is great as Matthew, a phony evangelist \$35. Mouse on the Edge of the Park - Degenerate thugs terrorize society party. An orgy of sadism \$29. Livi Venus - With Joe Bob intro \$29. Girl's Riot - Like a German Born Innocent \$39. Delirium - Italian slasher \$19. Sisters of Satan (Alucarda) - Mystical nuns \$29. The Children - Radioactive killer kids \$19. Carnival Rock - Rockabilly pathos! \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne \$25. Saturday Night Sleazebag, Vol. 1 - Two A.C. Stephen late-60's sexploiters \$29. Saturday Night Sleazebag, Vol. 2 - Two A.C. Stephen late-60's sexploiters \$29. Regah! - Arch Hall Jr. \$19. Wild Guitar - Arch Hall Jr. \$19. Mondo Elvis - Great mini-doc. \$15. Teenage Confidential - 50's JD film trailers \$15. The Bad Bunch - Greydon Clark blaxploitation \$25. Kiss Me Deadly - Stylish 50's cult fave \$19. Strange Behavior - Elizabeth Oshesire \$19. Emmanuelle: Queen of the Desert - Avenge her sister's rape \$19. Private Parts - Great black comedy 1972 \$25. Santa Sangre - Jorgowczyk's most Fellini-like \$19. Emmanuelle in the country - Laura Gemser \$25. Driller Killer - Grim Abel Ferrara \$29. Saburum Roulette - With Joe Bob intro \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Black Sister's Revenge (Emma Mae) - First rate Jama Panaka blaxploitation \$19. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) spilling out of a bikini. 1968 \$25. The Rain People - Shirley Knight nude \$25. American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is delight \$25. Confessions of a Teenage Pornographer - British film. A German sex film. \$19. 70's \$25. Women of Hell's Island - Wild Phillipino WIP \$29. The Lickerish Quartet - Radley Metzger \$29. Caligula's Perversions - Euro exploiter \$19. Hustler Squad - They lure the enemy to bed \$19. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich - Nazi theme exploitation \$29. Satan's Cheerleaders - Greydon Clark \$19. Rude (Sat Out More Often) - Rudy Ray Moore in concert \$19. Black Mma (Black Hooker) - Interesting 1972 oddity \$19. SuperSly Classic \$15. Out of the Dark - Obscure blaxploitation \$19. Super Spal Brother (The \$6,000 Man) - Wildman Steve \$19. In Your Face (Aur) - Outrageous blaxploitation \$19. Corruption (Sweet Trash) - Indescribable noir/leisure/exploitation. Early 70's \$39. The Schoolgirls - Euro sexploitation \$19. Schoolgirls...Growing Up - Classic 70's young Eurotica \$25. Schoolgirls: The Report - More 70's teen sexploits \$19. Emmanuelle's Daughter - Controversial \$19. Turkish Delight - Rutger Mauer \$15. Emmanuelle in Africa - Karin Schubert \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and... Daddy! Euro, 1968. No picture box \$25. Under Hot Leather (The Jesus Trip) - Bikers invade convent \$19. Dolomite Rudy Ray Moore \$19. Invasion of the Bee Girls - Beware their love sting \$19. Black Godfather - Excellent blaxploitation \$19. Reborn - Dennis Hopper \$15.

Collector's Item - Tony Musante and Laura Antonelli recreate the kinky games they played as teens. Great Eurotrash \$39. The Attic - Ray Milland. 101 min. version \$25. The Body - Carroll Baker \$19. Sweet Trash (The Hangup) - Super early 70's exploitation. Original issue \$29. Soul Vengeance (Welcome Home, Brother Charles) - Wild blaxpo \$19. The Devil's Son-in-Law (Petey Wheatstraw) - Rudy Ray Moore. Original issue \$25. Disco Godfather - Rudy Ray Moore. Original issue \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic documentary \$35. Loco - Boy creates fantasy life to escape family realities. Epic \$19. Screams Street (A Screem in the Streets) - Uncut 56 min. version \$49. The Cutthroats - Early 70's exploitation set in prison camp \$29. Teenage Prostitution Racket - Uncut 114 min. version of one of the sleaziest Italian exploitations of the 70's. No picture box \$25. Penitentiary - Jena Pankas \$10. The Money Moon Killers - Based on the actual Lonely Hearts Murders. Original Vestron version \$39. All the Lovin' Kinfolk - Millbilly exploitation. Early 70's \$39. The Big Crimewave - Low budget 80's Canadian masterpiece. No picture box \$25. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Bad Girls Dormitory - Sleazy bad movie \$15. Terror in Soyland (Christmas Evil) - The ultimate Xmas movie \$35. The Cars Who Eat People - Wicked black comedy \$15. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975. Original issue \$29. Death Wish Club - Great noir-like oddity \$19. Single Room Furnished - Jayne Mansfield's last \$19. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Odd Killings - The original River's Edge. Powerful \$25. Feralin Island - Women sent to penal colony \$29. Black Shampoo - Prime blaxploitation \$29. Death Curse of Tartu - Wicked scary \$29. Crime of Crimes - Aldo Ray in an ice cream truck driving molester! \$29. Dr. Black and Mr. Hyde - Bernie Casey \$19. Love Camp - Gura exploits his followers. Jess Franco \$39. Children Shouldn't Play With Dead Things - Bob Clark \$19. Dod Eat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Little Lops (Piccolo Labbra) - Disabled vet desires caretaker's adolescent daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece. No picture box \$25. Coffy - Pam Grier is not to be messed with \$19. Around the World With Penny Hill - Mac Alberg \$29. Goodnight Sweet Marilyn - Larry Buchanan \$39. The Devil's Female (Magdalena: Possessed by the Devil) - German post-Xorist \$49. Scorchy - Connie Stevens \$49. Sleepaway Camp - Original edie version \$49. Gimmie Shelter - Curtain call for the 60's \$29. Blackenstein - BlaxpoHorror \$19. The Mack - Max Julien: King of Pimps \$15.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of these deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Thundercrack! - If John Waters and Andy Warhol collaborated on an X-rated film it would look something like this. Curt McDowell cult fave. 150 min. No picture box \$29. Around the World With Johnny Wadd - John Rosen \$29. Dr. Love Laboratory experiments \$25. Sweet Cakes - Jeannie Dalton, Jennifer Wellington \$29. Body Lust - Mystery director \$25. Matinee Idol - Dave Friedman production \$25. Portrait of a Seduction - Seen beds steampother \$25. The Last Sex Act - Cantankerous old coot serviced by nurses. Terri Mall. No picture box \$19. Vista Valley P.F.A. - These families get involved \$25.

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Baby Cakes - Rhonda Jo Petty and friend kidnapped \$25. Peaches and Cream - "An adult film with class" - X-Rated Videotape Guide. Annette Haven \$25. 800 Fantasy Lane - Desiree Costeau \$19. Expose Me Now - Lynn Canon \$19. Babe - Samantha Fox \$19. Whatever Happened to Miss September? Tina Turner \$25. 1,001 Erotic Nights - Annie Holmes \$25. Sex & Plain Jane - Gregory creates Fantasies. Burre \$25. Sodomy and Gomorrah - Mitchell Broe. creates biblical epic \$29. Mary, Mary - Constance Money \$25. Oriental Babybitter - Linda Wong \$25 Me. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Inside Marilyn Chambers - The first adult star \$29. Forced Entry - Disturbed Man vet stalks his prey - on the streets of NYC. Extreme rape scenes. No picture box \$25. Flesh Gordon - Complete 88 min. version. Super box set \$29. The Second Coming of Eve - Non-stop sex & violence. Scandalous \$25. Judgement Day - Sex killed them but they get a second chance \$25. Naked Afternoon - Aigall Clayton \$25. First Time at Cherry High - Miss Pepper and her charges \$39. Starmaker - Copper Penny \$25. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychotriller/adult combo set in Vegas. No picture box \$25. Little Darlings - Teen theme. Lysa Thatcher. No picture box \$19. Las Vegas Lady - Mystery director \$19. Hot Child in the City - Seen goes to town \$19. Sex in the Comics - Bizarre live action (tie off on famous comic strips) \$25. Angel Score - Devil Belongs Great early 70's Xorist inspired. Linda Tori \$25. Weekend Fantasy - "Sleazy, seamy, sadistic sickie" - The X-Rated Videotape Guide \$19. Climax of Blue Power - Phony cop assaults woman in his custody. Good exploitation type. No picture box \$25. Story of Jeanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Mall. No picture box \$25. Little Girls Blue, Pts. 1 & 2 - Both on one tape. 120 min. \$25. Danish Pastries - 19th century girls school. Good Scandinavian softcore. No picture box \$25. The Tiffany Kiss - Murder mystery. Rape. No picture box \$25. Private Pleasures of a Woman - Seven women recall erotic experiences \$29. Man With a Maid (The Naughty Victorians) - Classic B&W period piece. Authentic. One of the best. No picture box \$25. The Other Side of Julie - Four of the all time best scenes! - Only the Best \$19. Pissas Girls - They deliver. Desiree Costeau \$19. 3 A.M. - This family plays together \$19. Dreams of Misty - Flashback to teen experience \$19. Swinging Stewardesses - Good example of Euro soft X \$19. Sugar Bitches - Gnetter, something to do. Jean \$25. Fantasy Girls - Emily DeRenz \$25. Bubblegum - Tina Ross \$25. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Wasty bikers and their chicks. No picture box \$25. Pleasure Masters - DeRenz \$25. Skintight - Sex clinic \$25. My Pretty Go-Between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$19. Do You Wanna Be Loved? - Anita Sand (A busty redhead), Rene Bond \$19. Marriage and Other Four Letter Words - Great 70's aesthetic \$25. Garage Girls - Good action plus humor \$25. Randy: The Electric Lady - Desiree Costeau. No picture box \$25. Hot Rackets - Tennis anyone? Desiree Costeau \$19. Teenage Sex Kittens - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation in plot. No picture box \$25. Deep Inside Hollywood (Little Girls Lost) - The casting couch lives \$29. Sex Play - Kay Parker \$25. Loves of Lolita - Angel West \$39. Vixens of Kung Fu - Rape victim learns martial arts. No picture box \$25. A Dirty Western - Quality sex western \$25. Sixteen - Vignettes include hot teen. No picture box \$25. American Pie - 50's motif. Lysa Thatcher \$25. The Erotic Adventures of Candy - Carol Connors \$19. Candy Goes to Hollywood - The sequel \$19. The Pony Girls - Set on a horse ranch. \$19. Candy Strippers - Hospital-ity \$9.

Fertilization - Angelique Pettijohn, Kitten Natividad \$25. Thunderbuns - Best of the vignette type. Jennifer Welles & teen girl & older man, intense B&D. No picture box \$25. Prisoner of Paradise - Female war prisoners on Japanese island. Seka (as Ilse) \$19. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$29. The Liberation of Honeydell Jones - Country lovin'. No picture box \$19. Teenage Fantasies - Rene Bond \$19. China DeSade - Similar to Apocalypse Now. Offbeat \$19. Four Women in Love - All knocked up \$19. One Page of Love - Flashback to incest \$19. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$19. Lust Inferno - Predates the Bakker and Swaggart scandals. Shocking finale \$35. The Taking of Christina - Great exploitation type from the Defiance gang. As good as they come. Rape theme, based on actual incident \$25. Spirit of '76 - Historical costumer \$19. White Fire - Set at ski lodge \$19. Pastries - Uechi Digard \$19. Thoroughly Amorous - Swinging 70's housewife \$19. Tomatoes - First X to achieve popularity. 1968 \$19. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps & McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles \$29. Babyface - Super Alex DeRenz. Cuddles Malone. 104 min. No picture box \$25. Cafe Flesh - Cult classic \$25. Long Jeanne Silver - Most unorthodox \$25. Oh! Those Nurses - Lysa Thatcher \$25. Pretty Peaches - Desiree Costeau's best. Amazing enema scene. No picture box \$25. The Devil in Miss Jones - Original classic \$25. Taboo - Kay Parker \$25. Naked Came the Stranger - Radley Metzger \$19. Euro Loops of the 70's - 7 min. transfer. 120 min. No picture box \$25. Christy - One of the best of the early NYC's. Little Annie Christmas. 1972. No picture box \$19. Mating Season - Summer campout \$25. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$19. The Trouble With Young Stuff - Christine Williams \$19. The Kinky Ladies of Bourbon Street - Supernatural theme. French, retitled. Memorable \$25. Teenage Fantasies II - Rene Bond \$19. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$19. Secret Desire - 70's B&D sickie. No picture box \$25. The Budding of Brie - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$19. Hot Oven - Delivery boy delivers \$25. Star Virgin - Peaches in her panties! \$19. Playgirls of Munich - 1973 \$25. Big House Babes - Set in women's prison. Retitled, 70's \$29. Sexual State - College cheerleaders. Retitled \$25. Turbo Sex (Snow Moneys) - Rhonda Jo Petty, Seka \$29. China Lust - Linda Wong \$25. The Devil's Playground - Sleazy appeal. Cute black teen \$19. Dark Dreams - Occult theme. Tina Russell \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Come With Me, My Love - Ghost avenges murder \$19. Swinging Sorority - Early 70's softcore \$19. Swinging Ski Girls - Cast of last returns \$19. Georgia Peach - Jeannie Dalton in the doe eyed innocent \$29. Wet Lady - Emerges from the sea \$15. Daisy May - Takeoff on Lil' Abner \$25. Jailbait - Scene for scene remake of 60's sexploiter Sock it to Me Baby! Tina Lynn \$29. Dixie - Aigall Clayton. No picture box \$25. For Richer, For Poorer - Georgia Spelvin \$19. Indian Lady - Mystery director \$29. Getting Off - Desiree Costeau. Kinky, long version \$19. N.Y. City Woman - C.J. Laing \$25. Kurt (Thundercrack!) McDowell \$25. Teenage Madams - High sleaze \$19. Sweet Punkin' - C.J. Laing \$19. Hot Circuit - One of the first full length features. 1971 \$25. Chorus Call - Kay Parker \$25. Tangerine - Juliet Anderson and her teenage daughters \$25. Rollerbabies - Terri Mall \$29. Dear Pam - Takeoff on Dear Abby \$25. Kissel Town - Danielle Rage \$25. Untamed - Kay Parker \$19. Virgin Dreams - Jean Jennings in the repressed teen \$25. Teenage Fajitas Party - Features a Dorothy Hamill look-alike. No picture box \$25. Nostalgia Blue - Vintage stage \$19. Climax de Luxe - 70's Scandinavian teen action. 100 min. No picture box \$39. Love Couch - Humorous \$25. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$25. Lialah - Rare example of 70's X blaxploitation. No picture box \$19. Based on Sybil \$19. Student Bodies - Susie Muffett \$25.

Peach Fuzz - 70's teen sexer w/ Lysa Thatcher. No picture box \$19. Playthings - Lysa Thatcher \$29. Autobiography of a Flea - Innocent Belle is debauched by priests. Based on the Victoria novel. Jean Jennings \$29. Teeny Buns - Nancy Hoffman \$29. Deep Rub - Desiree Costeau \$19. The Legend of Lady Blue - Impressive \$25. Young, Wild & Wonderful - Candi Barbour \$19. Devil's Ecstasy - Occult theme \$19. Candi Girl - Serena \$29. A Formal Faucet - Dorothy LeMay \$29. House of 1,001 Pleasures - Euro \$39. Love Theater - German \$39. Lure \$29. South of the Border - Janky action. Mystery director \$25. Triple Play - Mystery director \$39. Small Town Girls - Take a spin on the rape wheel! Dorothy LeMay \$25. Mobile Home Girls - Euro \$39. Powerbuns - Takeoff on Superman \$29. Summer School - Lysa Thatcher \$25. Erotic Olympics - Sex competition \$39. Las Vegas Erotica - Mystery director \$25. Teenage Twins - Brooke & Taylor Young. No picture box \$25. French Heat - Mystery director \$39. Porno at the North \$29. French Throat - Mystery director \$29. Stephanie's Lust Story - Gena Lee \$39. Feelings - Terri Mall \$29. Fight Assets - Lori Lang \$35. Contact - 70's swingers \$25. Nostalgia Stage - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Love Lips - BJ special \$35.

--- No risk guarantee --- Every tape in this ad is offered with a 30 day unconditional guarantee. If you are not satisfied you may return any tape not wanted for any reason within 30 days of receipt for refund or replacement.

+++ Supplemental lists of titles available +++ The following lists are available on request with any order: 1) Rare and out of print pre-recorded tapes from my personal collection 2) Blaxploitation 3) Film noir 4) Young actresses 5) Pre-Code scandals and other early wonders - select films from 1927-1934.

!!! Cape Copy Center exclusives !!! Try and find such above listed titles as: Fight For Your Life, The Devil at Your Heels, Black Terrorist, Soul Hunter, Unholy Rollers, Psych-Out, Run Rabbit Run, Immoral Tales, The Honey Moon Killers, The Mean Machine Love Camp, Poor White Trash 2, Skinheads, Purgatory, Driller Killer, Sometimes Aunt Martha Does Dreadful Things or Maladolescenza anywhere else. Cape Copy Center is dedicated to offering not only the finest titles but tapes others are unwilling or unable to provide.

*** U.S./Foreign video conversions *** Cape Copy Center also offers the highest quality VHS/DAL/Secam digital conversions in standard VHS at reasonable prices. Please write or call for rates or information.

*** Adult title special offer *** Back by popular demand! For every two titles from the X-rated section you buy you may choose one additional title of equal or lesser value free! No limit - buy 20 and get 10 free! The usual quantity discounts also apply. Selection is limited, please list alternates.

\$\$\$ Best contest ever! \$\$\$ AFI had it's crack at the 100 Best Movies of the Century, and now it's your turn. List your 100 best - winners will be whoever matches the most selection from Cape Copy Center's top 100. Unlike the AFI list this will include both U.S. and Foreign films (no documentaries). Entries must be received by 1/1/00. In the event of ties winner goes to earliest postmark. 1st prize - \$200 coupon good for anything in ad. 2nd prize - \$80 coupon. 3rd prize - \$50 coupon. 4th prize - \$30 coupon. 5th prize - \$20 coupon. 6th - 10th prizes - free video of our choice. Over \$400 in prizes, no purchase necessary to enter.

The winner of the Top 20 Albums of the Century contest was Josh McArchie of Eugene, Oregon.

- 25 PHANTOM OF THE OPERA
- 32 WHITE ZOMBIE
- 33 KING KONG, VAMPIRE BAT
- 34 THE MAN WHO KNEW TOO MUCH, MARCH OF THE WOODEN SOLDIERS
- 35 MYSTERY OF THE MARIE CELESTE, SCROOGE
- 36 REFER MADNESS, THINGS TO COME, THE WALKING DEAD
- 38 THE TERROR OF TINY TOWN
- 39 FLYING DEVICES, THE GORILLA, THE HUMAN MONSTER, THE HUNCHBACK OF NOTRE DAME
- 40 THE APE

- 41 DR. JEKYLL AND MR. HYDE, KING OF THE ZOMBIES, SPOOKS RUN WILD
- 42 THE CORPSE VANISHES, MR. WISE GUY, THE NIGHT HAS EYES, SHERLOCK HOLMES AND THE SECRET WEAPON
- 43 DEAD MEN WALK, GHOST SHIP, GHOSTS ON THE LOOSE, PHANTOM OF THE OPERA
- 44 MONSTER MAKER, ONE BODY TOO MANY
- 45 DICK TRACY, PHANTOM OF 42nd STREET, THE WOMAN IN GREEN
- 46 DRESSED TO KILL, TERROR BY NIGHT
- 47 SCARED TO DEATH
- 49 AFRICA SCREAMS, D.O.A., MIGHTY JOE YOUNG
- 50 PREHISTORIC WOMEN

- 51 THE THING
- 52 JACK AND THE BEANSTALK, MY SON THE VAMPIRE
- 53 PHANTOM FROM SPACE
- 54 CRASH OF THE MOONS, DEVIL GIRL FROM MARS, KILLERS FROM SPACE
- 56 BRIDE OF THE MONSTER, THE INDESTRUCTIBLE MAN
- 57 THE ELECTRONIC MONSTER, MONSTER FROM GREEN HELL
- 58 BRAIN FROM PLANET AROUS, FRANKENSTEIN'S DAUGHTER, IT THE TERROR FROM BEYOND SPACE
- 59 ATTACK OF THE GIANT LEECHES, BRAIN THAT WOULDN'T DIE, GIANT GILA MONSTER, HIDEOUS SUN DEMON, PLAN 9 FROM OUTER SPACE, THE WASP WOMAN
- 60 BRIDES OF DRACULA, HORROR HOTEL, LITTLE SHOP OF HORRORS, MANIA, WORLD OF VAMPIRES

- 61 CREATURE FROM THE HAUNTED SEA, CURSE OF THE WEREWOLF, DR. BLOOD'S COFFIN, GORGO, THE PHANTOM PLANET
- 62 CARNIVAL OF SOULS, KING KONG VS. GODZILLA
- 63 THE BIRDS, THE CRAWLING HAND, DAY OF THE TRIFFIDS, DEMENTIA 13, PARANOIAC, THE TERROR
- 64 BLACK SABBATH, THE CREEPING TERROR, EVIL OF FRANKENSTEIN, I EAT YOUR SKIN, KISSIN' COUSINS, SANTA CLAUS CONQUERS THE MARTIANS
- 65 GHIDRAH, NIGHTMARE CASTLE
- 66 GODZILLA VS. THE SEA MONSTER, MUNSTER GO HOME!, ZONTAR
- 68 THE GREEN SLIME, KING KONG ESCAPES, LIVE A LITTLE, LOVE A LOT, NIGHT OF THE LIVING DEAD, THE POWER, SON OF GODZILLA
- 69 DRACULA VS. FRANKENSTEIN, EYE OF THE CAT, THE MONITORS, NIGHT OF THE FOLLOWING DAY, SKULLDUGGERY
- 70 CROWHAVEN FARM, THE HOUSE THAT WOULDN'T DIE, HOW AWFUL ABOUT ALLEN, NIGHT SLAVES

SON OF GHOUL

In our continuing efforts to chronicle the careers of generations of Cleveland area TV horror movie hosts, we have printed as complete as possible lists of movies shown on GHOULARDI (PV # 27) in the 60's and THE GHOUL (PV #29) in the 70's (he's now back on the air). This time we feature THE SON OF GHOUL (Kevin Scarpino) now in his 13th (!) continuous year on the air. He debuted on WOAC TV 67 in 6/86. In 96, he moved to UHF channels WOA (29) and WAX (35), Friday and Saturday Nights at 8 (the same show is repeated). See PV #25 for background info on all three GHOUL hosts, Big Chuck (who took over the GHOULARDI time slot) and the music they play(ed).

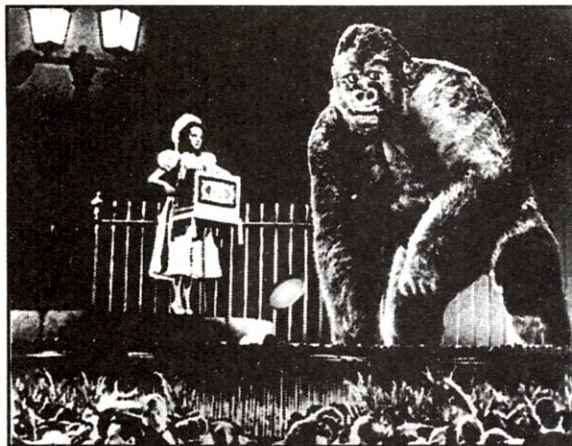


photo: John Stone

- 71 GODZILLA VS. THE SMOG MONSTER, HOUSE THAT DRIPPED BLOOD, REVENGE!, SILENT RUNNING, SUDDEN TERROR, SWEET, SWEET RACHEL
- 72 ASYLUM, HORROR EXPRESS, LADY FRANKENSTEIN, MOON OF THE WOLF, PSYCHOMANIA, SSSSSSS, THE TWILIGHT PEOPLE
- 73 THE BOY WHO CRIED WEREWOLF, CARS THAT EAT PEOPLE, FANTASTIC PLANET, GODZILLA VS. MEGALON, SOYLANT GREEN
- 74 FER-DE-LANCE, FRANKENSTEIN: THE TRUE STORY, FRIGHTMARE, GIANT SPIDER INVASION, HOUSE OF SEVEN CORPSES, IMPULSE, THE KILLER BEES
- 75 ALICE, SWEET ALICE, A BOY AND HIS DOG, THE DEAD DON'T DIE, SATAN'S TRIANGLE
- 76 FAMILY PLOT, LEGEND OF SPIDER FOREST, MAKO - JAWS OF DEATH
- 77 BLACK MAGIC, THE CAR, SLAVE OF THE CANNIBAL GOD, THE SPELL, TARANTULAS: THE DEADLY CARGO
- 78 THE BEAST ARE IN THE STREETS, DARK SECRET OF HARVEST HOME, HALLOWEEN, INITIATION OF SARAH, JAWS 2, KISS MEETS THE PHANTOM, MEDUSA TOUCH, TERROR OUT OF THE SKY
- 79 CAPTURE OF BIGFOOT, DRACULA, THE LEGACY, SANCTUARY OF FEAR, WILD WEST REVISITED
- 80 THE ALCHEMIST, ALLIGATOR, THE BLUES BROTHERS, THE BOOGYMAN, ECHOES, THE GONG SHOW MOVIE, ISLAND CLAWS, THE IVORY APE, JUST BEFORE DAWN, THE MIRROR CRACK'D, THE MONSTER CLUB, STRANGE BEHAVIOR, and a series of one hour Hammer TV movies

- 81 FRIGHTMARE, GHOST STORY, HALLOWEEN 2, RANA: THE LEGEND OF SHADOW LAKE, REVENGE OF THE ZOMBIES
- 82 BLOODLINK, BRAINWAVES, CAT PEOPLE, CREEPSHOW, DEADLY EYES, HALLOWEEN 3, SWORD AND THE SORCERER
- 83 EYES OF FIRE, JAWS 3, PSYCHO 2, WALKING THE EDGE, WHAT WAITS BELOW
- 84 BODY DOUBLE, CHILDREN OF THE CORN, C.H.U.D., COMPANY OF WOLVES, DUNGEONMASTER, GHOULIES, GODZILLA 1985
- 85 LIFE FORCE, RE-ANIMATOR, SPACE RAGE, THE STUFF, TERRORVISION, TRANCERS, ZONE TROOPERS
- 86 CRAWLSPACE, DEADLY FRIEND, DOLLS, ESCAPE FROM GALAXY 3, FROM BEYOND, GHOST WARRIOR, HOUSE, HOWARD THE DUCK, INVADERS FROM MARS, NIGHT OF THE CREEPS, POLTERGEIST 2, PSYCHO 3, RAW-HEAD REX, SLAUGHTER HIGH, THEY LIVE!, TRANS-MUTATIONS, TROLL
- 87 JAWS: THE REVENGE, LOST BOYS, MONSTER SQUAD, PRINCE OF DARKNESS
- 88 THE BLOB, DEEPSTAR SIX, THE KISS, NIGHTMARE ON ELM ST. 4, PHANTASM 2, THE SERPENT AND THE RAINBOW
- 89 THE EVIL BELOW, HOWLING 5, LITTLE MONSTERS, TIME BURST
- 90 FINAL SANCTIONS

- 93 FIREPOWER



GRAVE are available from Just For The Hell Of It Video (see ad).

More on Northeast Ohio's battle of the TV horror hosts: Two Ghoulardifests have been held so far (in Berea) featuring The Ghoul and Big Chuck And Little



PV #29 has a list of movies that the Ghoul showed, but it must only be from his stint on WKBF because here are 32 films I remember him showing during his stint at WCLO from Sept. '82-Jan. '84: BEGINNING OF THE END, BLOOD SPATTERED BRIDE, BRIDES OF DRACULA, CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, CRUCIBLE OF TERROR, DEATHDREAM, DEVIL DOLL ('36), DR. CYCLOPS, DR. JEKYLL AND MR HYDE ('41), ELECTRONIC MONSTER, EVIL OF FRANKENSTEIN, FANGS OF THE LIVING DEAD, FORTRESS OF THE DEAD, HORROR EXPRESS, I EAT YOUR SKIN, INCREDIBLE SHRINKING MAN, INVISIBLE TERROR, ISLAND OF TERROR, IT HAPPENED AT NIGHTMARE INN,



John. The Son Of Ghoul (who has been in court vs. The Ghoul) had his own Fright Vision convention in Akron in March. The first and by far best collectors convention I ever attended was in downtown Cleveland in '67. The dealers room was amazing (and everything was dirt cheap!), they debuted pilot films of STAR TREK (Roddenberry was there) and THE TIME TUNNEL, many new sci fi paperbacks and fanzines were free and nobody would have thought of charging for an autograph. I wish somebody would do



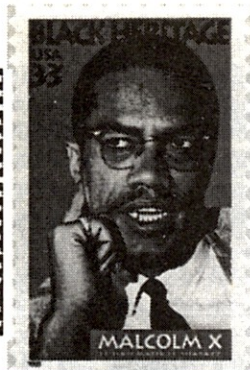
KISS OF THE TARANTULA, MAD MAGICIAN, MURDER CLINIC, NEVER GIVE A SUCKER AN EVEN BREAK (the last movie he showed on that station), PICTURE OF DORIAN GREY, PROJECTED MAN, THIRSTY DEAD, UNEARTHLY, WITCHMAKER, and 3 movies that were on the list, MARK OF THE VAMPIRE, PSYCHOMANIA and DON'T LOOK IN THE BASEMENT. This list is based on memory only, it's probably missing a few titles. -

Terry Maher - You have a good memory! Our list was primarily from The Ghoul Scrapbook. It only included movies shown from his original run in Cleveland (then in syndication), not his later Detroit area only show. Copies of the GHOUL broadcast of NIGHT EVELYN CAME OUT OF THE



another convention in Cleveland, dedicate it to Ghoulardi, promote it as the ultimate horror host convention and have separate rooms (or floors) where people could meet The Ghoul, The Son Of Ghoul and Big Chuck and Little John. Maybe Zacherly, (Son Of) Svengolie, Elvira and any other living TV horror hosts could be there too. People could come from all over the country and enjoy the Rock And Roll Hall Of Fame and maybe an Indians game while they were in town too. Meanwhile, speaking of Ghoulardi music and influences, Norton Records is releasing a CD of legendary DJ Mad Daddy on the radio (in Cleveland and NYC) that will convince listeners that he was the wildest, fastest talking, maniac on the air.

PV



Fanzines

APES FAN 1999 (\$8 ppd) is 62 pgs. packed with articles and interviews related to PLANET OF THE APES, the sequels, TV series soundtracks, and merchandise. Kevin Burns' BEHIND THE PLANET OF THE APES AMC doc. is reviewed and director Ted Post, Bradford Dillman, Natalie Trundy, Don Pedro Colley, and the late Roddy McDowell are interviewed. It's from publisher George R. Reis, at 870 Stratford Dr., East Meadow, NJ 11554.

ASIAN CULT CINEMA (#23, \$6) Other Asian movie fanzines have come and gone but this 64 pg. part color digest is still going strong. This ish features THE CORRUPTER, director Robert Tai (FIVE DEADLY VENOMS), Asian women in prison movies, a look at LIVING DEAD IN TOKYO BAY (by Linnea Quigley!), columns (by Max Allan Collins, Ric Meyers and August Ragone) and 10 pgs. of Japanese Female TV Superheros. Call (305) 386-2227 or see VSOM ad.

CINEMA BRUT (#4, \$4) is 38 pgs. including Paul Naschy's werewolf movies, Isabel Sarli, and reviews of Spanish and Italian horror movies. The (Xeroxed) American zine looks like it's from Europe, but Editor Keith Bresse is at 13918 E. Mississippi Ave. #341, Aurora, CO 80231.

CINEMAD (#1, \$3) is a 44 pg. digest dealing with Warren Oates, and Elisha Cook Jr. (with films), director Nina Menkes (THE BLOODY CHILD), and composer David Shea. Editor Mike Plante is at Box 43909 Tucson, AZ 85733.

COOL AND STRANGE MUSIC (#12, \$3.95) is now a 56 pg. full size zine. Beside the many LP and CD reviews, you get a look at the careers of Tom Jones (also on the cover), The Archies (with LP reviews), The Slackmates from NC, "weird" LP covers (in color), the Disco Craze, "your poems set to music" ad recordings, and Atlanta record stores. Editor Dana Countryman is at 1101 Colby Ave., Everett, WA 98201.

EXOTICA/ET CETERA (#13, \$3.95) is aimed at the same people as Cool... (above) has even more rare LP covers, but less to read because of all the sales lists. This 36 pg. ish features Jack "Mr. Bongo" Constanzo, who worked with Desi Arnaz, Nat "King" Cole and Stan Kenton and recorded many LPs, Esquivel, David Letterman's record collection, and reviews. Editor Preston Peek is at 1401 Ravenhurst Dr., Raleigh, NC, 27615.

EYE (#21, \$3.95) features way ahead of their time American G.I.s in Germany band The Monks, Italian porn star and politician Cicciolini, "your poems set to music" ad recordings, Asian elephants, the trial of Answer Me! editor Jim Goad, the new U.S. currency, THE MIGHTY PEKING MAN (Evelyn Kraft is on the cover) and John Hughes movies. Lisa Crosby is the editor of the slick 64 pg. zine. Call (800) READ EYE.

GLAMOUR GIRLS THEN AND NOW (#14, \$8.95 ppd) This big 92 pg. issue features Russ Meyer star Raven De La Croix (once married to a Hell's Angel), also in a color center spread, Mamie Van Doren and the usual sexy and nude photos and obsessive info lists about starlets, pinups and strippers of all ages. Editor Steve (Bombshells) Sullivan is at Box 34501 Wash. D. C. 20034.

THE JUNE WILKINSON FAN CLUB (#4, \$2) is 13 pgs. of just what you'd expect plus a cool photo of June and George Harrison. President Scott Hughes is at 7901 Iroquis Ct., Woodridge, IL 60517.

LIQUID CHEESE (Vol. 3 #8, \$3) has recent movie reviews, older video and laser title reviews, THE OUTER LIMITS, heavy metal bands, zines, and why the GODZILLA movie sucked. It's 46 pgs. from editor Dave Kosanke at 8123 W. Margaret Ln., Franklin, WI 53132.

MANSPLAT (#14) is still the funniest free 16 pg. newspaper in Seattle and is filled with irreverent articles on wrestling, beer, drinking songs, swearing, and THE PLANET OF THE APES plus various reviews. Call (206) 932-8173 or move to Seattle.

MOTORBOOTY (#9, \$6) continues to grow improve and amaze. I didn't expect to like this (100 pg.), almost all cartoon issue, but I love the amazing but true educational comic strips or pgs. covering the careers of The Luvin Brothers, Amos Milburn, Jimmie Davis, and Johnny Ace and the full color feature strip explains the Insane Clown Posse phenomena. Box 02007 Detroit, MI 48202.

POP CULTURE PRESS (#46, \$4.95) deals with the Austin music scene plus (in this ish) Kent Benjamin on the career of Peter Weller (also on the cover), Mudhoney, Son Volt, They Might Be Giants, plus lots of reviews and a free CD sampler. Editor Luann Williams is at Box 150423, Austin, TX 78715.

ROCKTOBER (#24, \$3) has similarities to Motorbooty (above). Both features cartoons usually mixed with well researched articles on interesting people nobody else bothers with. Rocktober has a lower budget look but comes out more often. Anyway, I love em both. This (70 pg.) ish features an interviews with black Filipino/ American soul singer Sugar Pie DeSanto and rockabilly singer Ray Smith, the career Vanilla Ice, The Swinging Neckbreakers, an Albert Ayler cartoon strip (!) and, as always, Sammy Davis Jr. Editor Jake Austin is at 1507 E 53rd St #617, Chicago, Ill 60615.

SCARY MONSTERS (#30, \$6.95) features Marla English (still alive and well), MYSTERY OF THE WAX MUSEUM, THE THING THAT COULDN'T DIE, IT CAME FROM OUTER SPACE, WAR OF THE WORLDS, various TV horror hosts, interviews with Larry Cohen, Barbara Leigh, and Electric Frankenstein, Monsters And Heroes magazine, and comics. I don't know how editor Dennis Druktenis managed to publish this 166 (!) pg. issue, a 1999 Fearbook, and Journal Of Frankenstein #2, but he did.

SHEMP! (#?, \$1) is a 12 pg. digest with video and music reviews and that sad fact that Hawaii's last drive-in theater, The Kam, closed in 98. Editor Larry Yoshida, who likes The Adverts, The Cramps and Louis Prima, is at 593 Waikala St., Kahului, HI.

STREET CLEANER (#7, \$1) is 14 pgs of rated movie reviews from A (AGUIRRE) to D (INVISIBLE MANIAC) and including ILSA, HAREM KEEPER... EXTERMINATING ANGEL, KILLER TONGUE, NOWHERE, and U-TURN. Editor Dymon Enlow is at 1515 N. Town East Blvd. #138-146, Mesquite, TX 75150.

TRASH TIMES (#5, \$2) is a 24 pg. digest with an interview with Jeff Magnum of The Dead Boys, actor Ray Sager and video and music reviews. Box 248, Glenview, IL 60025.

TWO BIT CULTURE (#5) This 40 pg. "Pre Millennial Countdown Issue"



SECRET ARMY: GO RANGER
from ACC

includes fiction, humor, best of lists, Kurosawa, some reviews and editor Keith Robinson posing with porno stars. Box 10597, Midwest City, OK 73140.

ZINE GUIDE (#2) Now that Factsheet Five is (temporarily?) gone, and so is PooPsheet (#18 is their last), this huge (190 pg.) fully indexed A-Z of zines is the place to go for ordering info. Also with zine editor interviews, the most featured bands (The Descendents are #1) and Anais Nin. PV came in #51 in the overall favorite zines poll this time. Editor Brent Ritzel is at Tail Spins, Box 5467, Evanston, IL 60204.

FOREIGN

ABASTOR (#23) is a 44 pg. digest in Italian. Topics include nude model June Palmer, Cicciolina, Divine, Dr. Who, John Wayne Gacy, and embarrassing Euro pop music. The email address is: abastor@freemail.it.

BATTLE STATIONS! (#1, \$3) is by the Australian editor of Reel Wide Cinema (John Harrison) and is all on WWII movies (a good idea actually). It includes 50's E. C. war comics, war paperbacks, G. I. Joe dolls, and lots of movie reviews (classics and exploitation). The phone # in Berwick, Victoria is (03) 9792-4080.

BUG (Vol. 3) Here's a fascinating book size zine published and written by an American (J. Scott Burgeson) who lives in Korea. He sells copies on the street in Seoul, Tokyo and other cities that he hitchhikes to. This Korea-Japan issue features interviews with directors Hong Sang-Soo, Lee Chang-Ho, Suzuki Seijun (see pic in PV #29), the girl group Droop and many other actors, wrestlers, musicians and an over 80 year old Korean gisaeng (or geisha). Burgeson was an extra in the controversial pro WWII Japan Toei epic PRIDE, so he interviewed other extras (Japanese and western) asking "Did Gen. Tojo deserve to swing?" I found my copy at See/Hear in NYC but the web site is: <http://bug.andyou.com>

CRASH (#6) is a pretty slick French magazine featuring Brian Eno, Jodorowsky, the PSYCHO remake, CD players, fashion and reviews. Their web

site is: www.crash.fr

THE DARK SIDE (#78) is still kinda like a slicker, more colorful version of Fangoria with more reviews and film festival reports. This one features pinup actress Jeanne Carmen (MONSTER OF PIEDRAS BLANCAS), Tigon Studio's horror movies and an interview with the late Joe D'Amato. The U.K. news-stand publication has a web site: www.midnight-media.demon.co.uk



PRINCESS PIN-UP MANON KELLY (\$6) I'm not sure why the French "Horror Pictures" series has devoted a whole 40 pg. booklet to a 5'3" surgically altered died blonde whose scant credits include a bit in TROMEO AND JULIET and a lead in a Donald Farmer movie - but we sell copies anyway.

RUE MORGUE (#14, \$2.95) from Toronto, features a cover story Cronenberg's interview on EXISTENZ (the best movie I've seen this year), Gwar, the NYC band Voluptuous Horror Of Karen Back and reviews. It's 40 pgs. (some in color). Editor Rod Gudino can be reached at (416) 651-9675.

TRASH CONFIDENTIAL (#4) is a free (in Australia) 28 pg. digest featuring the Manson murders and many interesting video reviews. Editor Andrew Leavold (who owns a rental store and has been reading PV for 9 years) is at 709 Ann St., Fortitude Valley, Queensland, 4006, Australia.

24FPS (#3, \$2) is from Barcelona but is in English. This 20 pg. ish features a wild interview with Joe Mojica Marins ("I identify most with Jesus Christ"), and reviews of Brazilian and Spanish "trash" movies. Editor Gabe Klinger (who is from Brazil) can be reached in Spain at (343) 280-2668.

UNCUT (#7, \$4.50) is the most impressive movie zine from England these days. This one (48 pgs.) features many clearly reproduced uncensored photos, reviews of banned and censored tapes from various countries and decades, and interviews with Sergio Stivaletti (FX expert). Publisher Paul Brown's web site is www.midnight-media.demon.co.uk

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NEVER TO BE FORGOTTEN

DAVID ACKLES (62), from Rock Island, Ill, recorded several LPs, starting in '68, for Elektra (one was the cult LP *American Gothic*) and another for Columbia. He had been a child actor in late 40s *RUSTY* the dog movies from Columbia and was also in *BLOOD BATH* (66). Ackles had cancer.

BARBARA ACKLIN (55), from Chicago, made the R+B charts 12 times (4 pop) from 68 - 73 (on Brunswick and Capitol). Her first two hits were duets with Gene Chandler. She had been a gospel singer and a 60's back up singer at Chess (for Etta James, Fontella Bass and others). She also wrote hits for Jackie Wilson, The Chilites ("Have You Seen Her?") and others. Acklin died from pneumonia.

KIRK ALYN (John Feggo Jr.) (88), Oxford, N.J., was the screen's first Superman. For Republic or Columbia he was in *DAUGHTER OF DON Q* (46) and starred in the serials *SUPERMAN* (48), *RADAR PATROL VS. SPY KING* and *FEDERAL AGENTS VS. UNDERWORLD INC.* (both 49), *ATOM MAN VS. SUPERMAN* (50), and *BLACKHAWK* (52). Other roles, after dancing in vaudeville acts and chorus lines, were in *PISTOL PACKIN' MAMA* and *A GUY NAMED JOE* (both 43), *FORTY THIEVES* and *THE GIRL WHO DARED* (both 44), *THE TIME OF THEIR LIVES* (44), *THREE MUSKETEERS* (48), *WHEN WORLDS COLLIDE* (58), a cameo in *SUPERMAN* (78), and *SCALPS* (83). The 6'2" actor was once married to actress Virginia O'Brien.

WALTER (Lee) BARNES (79), from Parkersburg, West Virginia, was in *REVOLT IN THE BIG HOUSE* (58), *CAPTAIN SINBAD* and *APACHE GOLD* (both 63), *FRONTIER HELLCAT* (64), *RAMPAGE AT APACHE WELLS* and *DUEL AT SUNDOWN* (both 65), *THE BIG GUNDOWN* and *HALF BREED* (both 66), *GARTER COLT* (67), *CLINT THE STRANGER*, *MOMENT TO KILL*, and *GREATEST ROBBERY IN THE WEST* (all 68), *THE TRAVELING EXECUTIONER* (70), *PIGS* (72), *HIGH PLAINS DRIFTER* (73), *ESCAPE TO WITCH MOUNTAIN* (75), *DAY OF THE ANIMALS* and *PETE'S DRAGON* (both 77), and *SMOKEY BITES THE DUST* (81). Several of his Euro westerns were in the *Winnetou* or *Old Shatterhand* series.

ALFONSA CORONA BLAKE (80), from Mexico, directed *THE WOMAN AND THE BEAST* (58), *WORLD OF THE VAMPIRES* (60), *SANTO VS. THE VAMPIRE WOMEN* (61), and *SANTO IN THE WAX MUSEUM* (63). He had spent 19 years as an actor, script clerk, and assistant director. Alfonso Corona, who directed *DEATHSTALKER III* (88) is his son.

JOHN BLOOM (54), was usually cast as monsters in features including *DRACULA VS. FRANKENSTEIN* and *HARD TRAIL* (both 69), *THE INCREDIBLE TWO HEAD-ED TRANSPLANT* (70), *BRAIN OF BLOOD* (71), *THE DARK* (79), *BACHELOR PARTY* (84), *THE HILLS HAVE EYES 2*, *RUNAWAY TRAIN* and *STARK* (all 85), *HARRY AND THE HENDERSONS* (87), *THE GREAT OUTDOORS* (88), *STAR TREK VI* (91), and *FROZEN ASSETS* (92). The 7'4" (!) actor died of heart failure.

(Sir) **DIRK BOGARDE** (Derek Julius Gaspard Ulric Niven Van Den Bogaerde) (78), from London, made his film acting debut in '47. He became England's top star (at Rank Studios) with *DOCTOR IN THE HOUSE* (54) and several sequels, *A TALE OF TWO CITIES* (58), and many others. Later, often controversial roles were in *VICTIM* (61), *THE SERVANT* (63), *MODESTY BLAISE* (66), *THE MIND BENDERS* and *OUR MOTHER'S HOUSE* (both 67), *SEBASTIAN* (68), *THE DAMNED* (69), *DEATH IN VENICE* (71), *THE NIGHT PORTER* (74), *PROVIDENCE* (77), *DESPAIR* (78) and *DADDY NOSTALGIA* (90). American Joseph Losey directed him in five features. Bogarde, who recorded an LP (in 60) and wrote seven volumes of autobiographies, was diagnosed with Parkinson's Disease in '86, suffered a stroke in '96, and died from a heart attack. He was knighted in '92.

BETTY (Evelyn) BOX (78), from Beckenham, Kent, England, produced many features, usually directed by Ralph Thomas. Some were *DEAR MURDERER* (47), *MIRANDA* (48), *HELTER SKELTER* (49), *DOCTOR IN THE HOUSE* (54), and the series that followed, *A TALE OF TWO CITIES* (57), *THE THIRTY NINE STEPS* (60), *AGENT 8 3/4* (63), *A DATE WITH DEATH* (65), *DEADLIER THAN THE MALE* (66), *SOME GIRLS DO* (69), *PERCY* (70), *QUEST FOR LOVE* (71), and *PERCY'S PROGRESS* (74). Her parents, older brother (Sydney Box), and husband (Peter



Rogers) were all film producers too.

BOXCAR WILLIE (Lecil Travis Martin), (67), from Sterrett, TX, was a former DJ and Jimmy Rogers fan who had his first recording success in England. The "Singing hobo" had 10 (low) charting 80's country singles and several Lps on Main Street and had his own theater, motel and a train museum in Branson, MO. Boxcar, who died from leukemia, was in *SWEET COUNTRY ROAD* (81).

CHARLES BROWN (76), from Texas City, TX, was the lead singer and pianist for the L.A. based Johnny Moore's Three Blazers from 44 to 48. The group had 11 R+B chart hits (on Philo, Exclusive and Modern) with Brown, starting with his "Drifting Blues." He also can be seen backing The Deep River Boys in 40s Soundies. The Charles Brown Trio then had 12 R+B hits on Aladdin (49 to 52) and he was a major influence on Ray Charles. Brown was briefly married to singer Mabel Scott at the time. "Merry Christmas Baby" (with The Blazers in 47) and Brown's last chart hit "Please Come Home For Christmas" (on King in 60) continued to sell every holiday season for many years. By the 70's, Brown was a janitor, but he later had a regular gig in San Francisco, recorded for Euro companies and toured with Bonnie Raitt. He died in January and was inducted into the Rock And Roll Hall Of Fame in March.

JAKI BYARD (76), from Boston, was a pianist, saxophonist and music teacher who recorded with Charles Mingus (in the early 60's) and Rahsaan Roland Kirk and played with The Duke Ellington Orchestra. He recorded LPs for Prestige. Byard was found shot dead at his Queens home.



Del Close

RORY CALHOUN (Francis Timothy Durgin) (76), from L.A. spent 3 years in an Oklahoma reformatory, then was a miner, lumberjack, boxer and a cowboy. Famous agent Henry Wilson renamed him and he became a movie actor in 44. The 6'3" star was in *THE RED HOUSE* (46), countless westerns and some musicals before producing and starring on *THE TEXAN* TV series (58-60). He went to Europe for *MARCO POLO* (60) and *THE COLOSSUS OF RHODES* and *THE SECRET OF MONTE CRISTO* (both 61). When his long time wife Lita Baron divorced him in 69, she claimed that he had affairs with 79 women (including Lana Turner and Betty Grable). By the 70's he held a record for acting in movies that were never released. Some later roles were in *NIGHT OF THE LEPUS* (72), *WON TON TON...* (76), *FLIGHT TO HOLOCAUST* (77), *MOTEL HELL* and *RUNNING HOT* (both 80), *ANGEL* (84), *AVENGING ANGEL* (85), *HELL COMES TO FROGTOWN* and *ROLLERBLADE WARRIORS* (both 88), and *BIG JIM* (90). Calhoun hosted *DEATH VALLEY DAYS*, was also a regular on *CAPITOL* (82-7), and acted on many TV shows.

DEL CLOSE (64), from Manhattan, Kansas, was a fire eater with a spook show as a teenager, worked with Lash LaRue, recorded late 50's beatnik comedy LPs, wrote for famous stand up comics, acted on *GET SMART*, worked on The Grateful Dead's light show and was with The Committee in San Francisco. For years he was the Chicago based improv coach who taught John Belushi, Bill Murray, Mike Myers and countless other comedians and actors. There would have been no *SATURDAY NIGHT LIVE* without him and he came up with the idea for SCTV. He had (usually small) parts in movies including *THUNDER ROAD* and *MACHINE GUN KELLY* (both 58), *GOLDSTEIN* (65), *YOU ARE WHAT YOU EAT* (68), *BEWARE THE BLOB!* (72), *AMERICAN GRAFFITI* (73), *THIEF* (81), *FERRIS BUELLER'S DAY OFF* (86), *THE LIGHT OF DAY*, *THE BIG TOWN* and *THE UNTOUCHABLES* (all 87), *THE BLOB* (88), *NEXT OF KIN* and *FAT MAN AND LITTLE BOY* (both 89), *OPPORTUNITY KNOCKS* (90), and *THE PUBLIC EYE* (92). Close died of complications from emphysema.

(Oscar or Oakie) **IRON EYES CODY** (94), from Oklahoma Territory, appeared with wild west shows and circuses and first appeared in films (as an extra) in 1919. Some of his many features and serials credits were *THE COVERED WAGON* (23), *THE SCARLET LETTER* and *THE IRON HORSE* (both 24), *CIMARRON* (31), *THE RETURN OF CHANDU* (34), *THE PHANTOM RIDER* and *CUSTER'S LAST STAND*

(both 36), RIDERS OF THE WHISTLING SKULL and THE PLAINSMAN (both 37), THE LONE RANGER and HAWK OF THE WILDERNESS (both 38), UNION PACIFIC (39), GREEN HELL and NORTHWEST MOUNTED POLICE (40), WESTERN UNION (41), PERILS OF NYOKA, DON WINSLOW OF THE NAVY and PERILS OF THE ROYAL MOUNTED (all 42), THE UNCONQUERED and BOWERY BUCKAROOS (both 47), THE PALEFACE (49), THE BIG CARNIVAL (50), LOST IN ALASKA (52), SITTING BULL (54), THE GREAT SIOUX MASSACRE (65), FASTEST GUITAR ALIVE (67), and A MAN CALLED HORSE (70). During the 70s he was known for Keep America Beautiful anti-littering campaign commercials. Some later roles were in THE QUEST (76), GRAYEAGLE (77), MONSTER IN THE CLOSET and ERNEST GOES TO CAMP (both 87), and SPIRIT OF '76 (91). Cody was on many TV westerns, THE IMMORTAL, FANTASY ISLAND and other shows. He was part Cherokee, part Cree and (some say) part Italian.

HOWARD R. COHEN (56), from Ill., directed SATURDAY THE 14th (81), SPACE RAIDERS (83), TIME TRACKERS (89), SATURDAY THE 14th STRIKES BACK (90), and DEATHSTALKER 4 (92), all for Roger Corman. He also wrote STRYKER (83), DEATHSTALKER (84), DEATHSTALKER 3 (88), and LORDS OF THE DEEP (89) and others. Cohen died from a heart attack.

ELLEN CORBY (Hansen) (87), from Racine, Wis., was an Oscar nominee who appeared in more than 100 movies, including DARK CORNER, THE FABULOUS JOE and IT'S A WONDERFUL LIFE (all 46), MIGHTY JOE YOUNG (49), CAGED (50), ANGELS IN THE OUTFIELD (51), SHANE (53), THE BOWERY BOYS MEET THE MONSTERS (54), VERTIGO and MACABRE (both 58), VISIT TO A SMALL PLANET (60), THE STRANGLER (63), HUSH, HUSH...SWEET CHARLOTTE and THE FAMILY JEWELS (both 65), THE GHOST AND MR. CHICKEN (66), THE GNOME MOBILE (67) and THE LEGEND OF LYLAH CLAIRE (68). She acted on HITCHCOCK (5 times), THRILLER, THE ADDAMS FAMILY, (as Lurch's mother), THE INVADERS, THE GIRL FROM U.N.C.L.E., NIGHT GALLERY and many TV westerns. Corby was Grandma on THE WALTONS (72-79) but seldom worked after a stroke in '77.

ANN CORIO ("82"), from Hartford, CT, was a chorus girl at 15, then became a top burlesque star. She starred in White Cargo on stage in 40, then in SWAMP WOMAN and JUNGLE SIREN, with Buster Crabbe (both 41), at PRC and SARONG GIRL (43), CALL OF THE JUNGLE and THE SULTAN'S DAUGHTER (both 44) at Monogram. She later created, directed and starred in the revue This Was Burlesque which played on/off from 1962 to 91 and was also an HBO special. Corio was one of 12 children of immigrants from Naples. Her older stripper sisters included red haired Georgia Sothem and Margie Hart. Corio was married three times.

RUTH CLIFFORD (CORNELIUS) (98), from Pawtucket, R.I., was in over 50 (mostly Universal silent) features, starting with Thomas Edison in 1914 and was in at least 10 John Ford movies. Some credits were: THE SAVAGE (17), THE KAISER, THE BEAST OF BERLIN and MIDNIGHT MADNESS (both 18), THE INVISIBLE RAY (20), FACE ON THE BARROOM FLOOR (23), DANTE'S INFERNO (35), THE KEYS OF THE KINGDOM (44), SUNSET BOULEVARD (50), THE COBWEB (55), THE SEARCHERS (56), and TWO RODE TOGETHER (61). She was also the (late 40's - early 50's) voice of Minnie Mouse and was a regular on I LED THREE LIVES (53-6) and HIGHWAY PATROL (55-9).

VITTORIO COTTAFANI (84), from, Modena, Italy, directed films since '43. Some were THE WARRIOR AND THE SLAVE GIRL (58), LEGIONS OF THE NILE and MESALINA (both 59), GOLIATH AND THE DRAGON (60), HERCULES AND THE CAPTIVE WOMEN and AMAZONS OF ROME (both 61), and SON OF EL CID (64). He died in Dec.

MICHAEL CRAZE (56), from England was a regular on DR. WHO (66-7) and was in NEITHER THE SEA NOR THE SAND (72), SATAN'S SLAVE (77) and TERROR (79).

JIMMY DAY (65), from Tuscaloosa, AL, was a staff musician with the Louisiana Hayride (where he backed Elvis) who became a top Nashville session man. He played steel guitar with the bands of Webb Pierce and Hank Williams (live) and Jim Reeves and Ray Price (live and on records). He was on countless records by many artists including George Jones, Patsy Cline, The Everly Brothers and Willie Nelson. He had cancer.

DANNY DAYTON (75) from Jersey City, N.J., was a Broadway actor, also in features including GUYS AND DOLLS (55), WHICH WAY TO THE FRONT? (70), LOOSE SHOES (77), LOVE AT FIRST BITE (79), FLICKS (81), ROCK AND ROLL HIGH

SCHOOL FOREVER (90), THE DARK BACKWARD (90), and ED WOOD (94). He also produced and directed plays, TV shows and commercials, was Hank Pivnik on ALL IN THE FAMILY (77-81) and ARCHIE BUNKER'S PLACE (79-81) and had recurring roles on THE PHIL SILVERS SHOW and LARRY SANDERS. Dayton was once married to 50's TV personality Dagmar.

EDDIE DEAN (Glosup) (91), from Posey, Texas, was in westerns since 1938 including 22 PRC westerns (42-5), with sidekicks Roscoe Ates, Lash LaRue or Emmett Lynn. He recorded for Capitol, King and other labels and hit the country charts twice. "I Dreamed of a Hillbilly Heaven" was #10 in '55. He later had a recurring part as the yodeling cop on THE BEVERLY HILLBILLIES.

KARL DENVER (Angus McKenzie) (67), from Glasgow, Scotland, recorded the first UK hit version (#4 in 62) of "Wimoweh" (aka "The Lion Sleeps Tonight"). Denver (who yodeled) had 11 early 60's Decca label charts hits with his trio. He recorded with Happy Mondays in the 80's.

FAITH DOMERGUE (74), from New Orleans, was signed by Howard Hughes when she was 15. He finally starred the "mystery woman" in VENDETTA (46), but didn't release it until 50. After WHERE DANGER LIVES (50), she went on to roles in movies including THIS ISLAND EARTH, IT CAME FROM BENEATH THE SEA and CULT OF THE COBRA (all 55), THE ATOMIC MAN (56), VOYAGE TO THE PREHISTORIC PLANET (65), Fulci's ONE ON TOP OF THE OTHER (69), THE MAN WITH ICY EYES (71), THE HOUSE OF SEVEN CORPSES and PSYCHO SISTERS (both 72) and LEGACY OF BLOOD (73). Her first husband was Argentine director Hugo Fregonese. She had cancer.

ROBERT DOUGLAS (Finlayson) (89), from Bletchley, England, was an actor in England (since 31), then Hollywood, often playing villains. Credits include ADVENTURES OF DON JUAN (48), THE FOUNTAINHEAD (49), THE FLAME AND THE ARROW and MYSTERY SUBMARINE (both 50), AT SWORD'S POINT and THE PRISONER OF ZENDA (both 52), HELEN OF TROY (56), TARZAN THE APE MAN (59), SECRET CEREMONY (68), and THE QUESTOR TAPES (73). He also directed many TV programs including a dozen TWILIGHT ZONE episodes, 3 HITCHCOCKS, 77 SUNSET STRIP, LOST IN SPACE, MISSION IMPOSSIBLE, THE INVADERS, MAN FROM ATLANTIS and COLUMBO, and acted on THRILLER, HITCHCOCK, ONE STEP BEYOND and many others.

JIMMY DUDLEY (89), was the radio voice of the Cleveland Indians from '48, the year the team won its last World Series, until '67.

MEREDITH EDWARDS (81), from Rhosllannerchrugog, Wales, was in movies since 1950, including THE LAVENDER HILL MOB (51), THE ELECTRONIC MONSTER (58), TIGER BAY (59), and GULLIVER'S TRAVELS (77). Some TV roles were on ONE STEP BEYOND, THE SAINT and Z-CARS.

(Leon) **LEE FALK** (87), from St. Louis, MO, created the classic comic strips Mandrake The Magician (in '34) and The Phantom (in '36). Both strips are still in syndication. Adaptations, so far, have been MANDRAKE THE MAGICIAN: 39 Columbia serial starring Warren Hull, 54 TV series and 79 TV pilot movie, and THE PHANTOM: 43 Columbia serial starring Tom Tyler, and the 96 feature.

JEAN-CLAUDE FOREST (68), from Paris, created the BARBARELLA comic strip (in 62). He also designed the sets for Roger Vadim's film version (68).

WILLIAM FRANKFATHER was in features including PENNIES FROM HEAVEN (81), INVADERS FROM MARS (86), HARRY AND THE HENDERSONS (87), THE ROCKATEER (91), and COOL WORLD and DEATH BECOMES HER (both 92). His many TV credits included TWILIGHT ZONE, FREDDIE'S NIGHTMARES, AMAZING STORIES, TALES FROM THE CRYPT, BRISCO COUNTY JR., and DEEP SPACE NINE.

LOWELL FULSON (77), from Tulsa, OK, first recorded as a backup guitarist in the 30s. The influential blues singer/guitarist made the R+B top 40 14 times (48-67), once with Lloyd Glenn, on Swingtime, Checker, Kent and other labels. Some hits were "Three O'Clock Blues" (later by B. B. King), "Reconsider Baby" later by Elvis, Eric Clapton and others, and "Tramp" (later by Otis Redding and Carla Thomas). Four songs also made the pop top 100. Later LPs were on Arhoolie, Jet and Rounder. Stanley Turrentine, Ray Charles and Jimi Hendrix all spent time in Fulson's band. Fulson, who was born on a Choctaw Indian reservation, was married to the widows of both Guitar Slim and Percy Mayfield.

CHRISTOPHER GABLE (58), from London, was a ballet dancer who co-starred in



Iron Eyes Cody

WOMEN IN LOVE (69), THE MUSIC LOVERS (70), and THE BOY FRIEND (71), and was in THE SLIPPER AND THE ROSE (76), LAIR OF THE WHITE WORM (88), and JUNGLE ASSAULT (89). TV roles included DR. WHO. He died from cancer last Oct.

BETTY LOU GERSON (84), from Chattanooga, TN, was a 30's radio actress, later in movies including THE RED MENACE (49), UNDERCOVER GIRL (50), THE FLY (58) and MARY POPPINS (64), was on TWILIGHT ZONE, THE UNTOUCHABLES, PERRY MASON and other shows and did voices for CINDERELLA (50) and 101 DALMATIANS (61).

ROBERT GIST (74) was in MIRACLE ON 34TH STREET (47), JIGSAW (49), STRANGERS ON A TRAIN (51), ONE MINUTE TO ZERO (52), AL CAPONE and THE NAKED AND THE DEAD (both 58), and JACK THE GIANT KILLER (62). He acted on many TV shows and directed many more including episodes of PETER GUNN, THE NAKED CITY, THE TWILIGHT ZONE, THE UNTOUCHABLES, MISSION IMPOSSIBLE and the special Halloween Lizard's Leg And Owllet's Wing ROUTE 66 show. He died last May.

ERNEST GOLD (77), from Vienna, was the Oscar-winning composer of EXODUS (60). Some of his many film scores were THE FALCON'S ALIBI (46), EXPOSED (47), UNKNOWN WORLD (51), the mondo movie KARAMOJA (54), U.F.O. and EDGE OF HELL (both 56), MAN ON THE PROWL and AFFAIR IN HAVANA (both 57), THE SCREAMING SKULL, TARZAN'S FIGHT FOR LIFE, THE DEFIANT ONES and TOO MUCH, TOO SOON (all 58), ON THE BEACH (59), BECAUSE THEY'RE YOUNG (60), PRESSURE POINT (62), IT'S A MAD MAD... WORLD (63), THE WILD McCULLOUGHs (75), CROSS OF IRON (77), GOOD LUCK MISS WYCROFT (79), TOM HORN (80), SAFARI 3000 (82), and LOST IN AMERICA (85).

JOHN L. GOLDWATER (83), from East Harlem, NY, was the creator (with artist Bob Montana) of Archie in 1941. He ran Archie Comic Publications until his retirement in '83. In '54, he co-founded the Comics Code Authority which put an end to E.C. and other horror comics. He was president of the Code for 25 years. Only D.C. and Marvel can compete with Archie comic books, now published in over 35 countries. They were the basis for a 40's radio show, several TV cartoon shows, a 76 TV pilot (starring David Caruso!) and TO RIVERDALE AND BACK (90). The Archies "band" recorded six top 40 hits. Goldwater (who was Jewish) also licensed his characters for Evangelical Christian comics. He was an orphan.

GERALD GREGORY (64), from Gary, IN, was the bass singer of The Spaniels, the first group signed to Vee-Jay. They recorded "Baby It's You" (#10 R+B in '53) and "Goodnight Sweetheart, Goodnight," (#5 R+B, #24 pop in '54), later by The McGuire Sisters, Sha-Na-Na and others. The Spaniels also had 3 other R+B chart hits (and one pop) before Gregory quit in '60.

GWEN GUTHRIE (48), from New Jersey, was a singer and songwriter who made the R&B charts 10 times during the 80's (on Island, Polydor and other labels). She had been a background vocalist for Aretha Franklin, Roberta Flack and others, was a top session singer and wrote hits including Ben E. King's "Supernatural Thing." She had cancer.

ELEN HALL (Langer) (75), from L.A., was a child actress in ALL QUIET ON THE WESTERN FRONT (30) and others who later was in Monogram westerns and played Lugosi's wife in VODOO MAN (44).

(Henry) **HUNTZ HALL** (78), from NYC, made his Broadway debut when he was just three months old and worked as a boy in vaudeville and radio. He was in the hit Broadway play Dead End in 35, then the movie DEAD END (37). As part of the "Dead End Kids" he was in other serious major Warner Brother movies CRIME SCHOOL and ANGELS WITH DIRTY FACES (both 38) and THEY MADE ME A CRIMINAL, HELL'S KITCHEN and ON DRESS PARADE (all 39). As part of the Little Tough Guys or Dead End Kids he was in Universal features and serials from 38 to 43. Monogram made the comic "East Side Kids" movies (40 - 45), then the more famous "The Bowery Boys" movies (46-58) were from Monogram/Allied Artists. Hall, who usually basically played the same character (named Dippy, Slade, Crabface, Bongo, Pig, Gyp, Limpy, Glimpy then Sach) from the age of 14 to 38, was usually the sidekick of Leo Gorcey. Hall was in at least 120 films, including THE RETURN OF DR. X (39), PRIVATE BUCKAROO (42), A WALK IN THE SUN (45), SECOND FIDDLE TO A STEEL GUITAR (65), GENTLE GIANT (67), THE PHYNX (70), ESCAPE (71), HERBIE RIDES AGAIN (74), WON TON TON... (76), VALENTI-

NO (77), GAS PUMP GIRLS (78), THE ESCAPE ARTIST (82), CYCLONE (87), and AUNTIE LEE'S MEAT PIES (93). He went to trial over marijuana possession in '48 and was arrested for disturbing the peace and drunkenness several times in the 50's. Since the 70's he also acted on TV shows and on stage and in dinner theater productions. Hall, who was married four times, was the 14th of 16 children of Irish immigrants. He credited Shemp Howard with teaching him comedy.

(William Ruckard) **HURD HATFIELD** (80), from NYC, was the star of THE PICTURE OF DORIAN GREY (45). He was also in DIARY OF A CHAMBERMAID (46), THE BEGINNING OF THE END (47), JOAN OF ARC (48), CHINATOWN AT MID-NIGHT (49), TARZAN AND THE SLAVE GIRL (50), DESTINATION MURDER (51), THE LEFT HANDED GUN (59), EL CID and KING OF KINGS (both 61), MICKEY ONE and HARLOW (both 65), THE BOSTON STANGLER (68), VON RICHTHOFEN AND BROWN (71), BETWEEN TIME AND TIMBUKTU (72), THE NORLISS TAPES (73), KING DAVID (85) and LIES OF THE TWINS (91). His many TV credits include LIGHTS OUT, SUSPENSE, CLIMAX, HITCHCOCK, THE MILLIONAIRE, VOYAGE TO THE BOTTOM OF THE SEA, THE WILD WILD WEST and AMAZING STORIES. Hatfield, who started acting on the London stage, and continued to act on stage in Europe, lived in Monkstown, Ireland.

ED HERLIHY (89), from Dorchester, Mass, was a 30s/40s radio announcer and was the announcer of TV's KRAFT TELEVISION THEATER (47-55) and KRAFT MUSIC HALL (61-3 and 67- 71) and several soap operas. His well known voice told people about WWII in newsreels and later convinced them to eat Velveta and Cheeze Whiz. Movie credits include KING OF COMEDY and ZELIG (both 83), PEE WEE'S BIG ADVENTURE (85), WHO FRAMED ROGER RABBIT? (88), and MALCOLM X (92).

IRENE HERVEY (Herwick) (89), from L.A., was in many features since 1930 including THE COUNT OF MONTE CRISTO (34), CHARLIE CHAN IN SHANGHAI (35), DESTROY RIDES AGAIN and HOUSE OF FEAR (both 39), NIGHT MONSTER and GANG BUSTERS (both 42), MR. PEABODY AND THE MERMAID (48), THE LUCKY STIFF (49), A CRY IN THE NIGHT and TEENAGE REBEL (both 56), GOING STEADY and CRASH LANDING (both 58), PLAY MISTY FOR ME (71) and GOLIATH AWAITS (81). She acted on many shows including CLIMAX, THRILLER, THE TWILIGHT ZONE, THE MILLIONAIRE, PERRY MASON, PETER GUNN, CIRCUS BOY, and was a regular on HONEY WEST. Her second husband was actor Allan Jones. Their son is singer Jack Jones.

AL (Alois Maxwell) **HIRT** (76), from New Orleans, was a trumpet player with the bands of Benny Goodman, The Dorseys and others who started his own Dixieland combo (with Pete Fountain) in the late 50's. His Grammy winning instrumental "Java" went to # 4 in 64 and there were 8 other 60's pop chart hits on RCA, including the theme from SANTA CLAUS CONQUERS THE MARTIANS (64). He recorded more than 50 albums (18 charted). He was on ED SULLIVAN (14 times), played the theme of THE GREEN HORNET (66-7), was in ROME ADVENTURE (62), the country musical WHAT AM I BID? (67), and NUMBER ONE (69). Hirt played at Kennedy's inauguration and for years, was "King Of The Zulus" at Mardi Gras parades.

WERNER JACOBS (89), from Berlin, directed over 50 features including MUNCHAUSEN IN AFRIKA (58), HOMESICK FOR ST. PAULI (63), with Jayne Mansfield, and PSYCHO-CIRCUS (66).

DAVID JENSEN was in movies including HALLOWEEN 4 (98), TRIPWIRE (90), KAFKA (91), TEENAGE BONNIE AND CLEPTO CLYDE (93), SPECIES (93), THE STAND (94), FACE OF EVIL (96), and VIRTUAL OBSESSION (98). He killed himself in Dec. in Salt Lake City.

DAMITA JO (DuBlanc) (59), from Austin, Texas, was the singer with Steve Gibson (her husband) and The Red Caps. She hit #29 with "I Don't Care" (53), solo on RCA, then had two early 60's R+B chart hits on Mercury. She was a regular on THE REDD FOX SHOW (77).

RICHARD KILEY (76), from Chicago, was a Tony and Emmy Award winning actor in movies including THE MOB (51), THE SNIPER (52), PICKUP ON SOUTH STREET (53), THE BLACKBOARD JUNGLE and THE PHENIX CITY STORY (both 55), NIGHT GALLERY (69), THE LITTLE PRINCE (74), LOOKING FOR MR. GOODBAR (77), ANGEL ON MY SHOULDER (80), ENDLESS LOVE (81), THE BAD SEED (85), MASTERGATE (92), and PHENOMENON (96). TV credits include TALES OF TOMORROW, SUSPENSE (many times), HITCHCOCK, (twice), RAY BRADBURY THEATRE, THE TWILIGHT ZONE, and PICKET FENCES. His voice was used in



Faith Domergue

HOWARD THE DUCK (86) and JURASSIC PARK (93).

BUDDY (Wayne) **KNOX** (66), from Happy, Texas, formed The Rhythm Orchids with Jimmy Bowen (now a famous producer) and two others at West TX. University. Both had chart hits under their own names and were in JAMBOREE (57). Knox's #1 "Party Doll" (57) was followed by "Hula Love" (#9) and 8 more hits on Roulette, then Liberty. The two biggest singles also made the R+B top 20. He appeared on AMERICAN BANDSTAND and ED SULLIVAN (twice). BUDDY KNOX AT THE 100 CLUB was a short (69), and he starred in SWEET COUNTRY ROAD (81). His hits were also on the soundtracks of AMERICAN GRAFFITI (73) and THAT'LL BE THE DAY (74). Knox, who lived in Victoria, British Columbia, was booked to play more shows when he died (from cancer) in Feb.

MOMOKO KOCHI (66), was the female lead in GODZILLA (54) and HALF HUMAN (55), and was in THE MYSTERIANS (57). After stage and TV work, she returned for GODZILLA VS. DESTROYER (95). Kochi died from cancer in Nov.

STANLEY KUBRICK (70), from The Bronx, was a photographer for Look magazine before he directed three shorts, then the low budget indy FEAR AND DESIRE (53). U.A. then distributed his KILLER'S KISS (55), made in NYC, THE KILLING (56), and PATHS OF GLORY (57), filmed in Germany. He quit ONE-EYED JACKS (finished by Brando and released in 61), then he took over (from Anthony Mann) as director of the Universal epic SPARTACUS (60). Starting with LOLITA (62), he moved to England and all of his unique and controversial features was shot there. DR. STRANGELOVE (64), the first big budget film he also produced, and 2001 (69), were followed by only three features made in the 70's: A CLOCKWORK ORANGE (71), BARRY LYNDON (75), and THE SHINING (80), then long gaps before FULL METAL JACKET (87), and finally EYES WIDE SHUT (99). Kubrick, who was married three times, never received an Oscar.

(Seymour) **BUZZ KULIK** (76), from Kearney, NJ, directed features and mini-series including THE EXPLOSIVE GENERATION (61), THE YELLOW CANARY (63), WARNING SHOT (67), VILLA RIDES (68), RIOT (69), BRIAN'S SONG and VANISHED (both 71), BAD RONALD (74), MATT HELM (75), THE HUNTER (80), and AROUND THE WORLD IN 80 DAYS (89). TV credits include TWILIGHT ZONE (8 episodes), YOU ARE THERE, PLAYHOUSE 90, HAVE GUN WILL TRAVEL, GUNSMOKE, PERRY MASON, and NAKED CITY.

HYPATIA LEE (36), was a Native American Miss Nude America who became a porn star. Some titles were THE YOUNG LIKE IT HOT (83), WILD WILD WEST (86), THE INSATIABLE HYPATIA LEE (87), BRATGIRL (89), LUST IN THE WOODS (90), and FULL MOON BAY (93). She died from diabetes in Dec.

BESSIE LOO (96), from Hartford, CT, was a Chinese/American actress in films including THE GOOD EARTH (37), and MR. WONG IN CHINATOWN (39). She died last Oct.

TRINITY LOREN (Roxanne McPherson) (35) was in "100" porn features including SUPERSLUTS OF WRESTLING and THE X-TERMINATOR (both 86), WET DREAM ON MAPLE STREET (88), DREAMS IN THE FORBIDDEN ZONE (89) and TWIN PEAKS (93). She OD'd from pills in Burbank last Oct.

BRYAN MACLEAN (52), from L.A., was a singer/guitarist with Love (formed in 65), after being a roadie for The Byrds. He sang "Hey Joe," wrote "Orange Skies," and wrote and sang "Softly To Me," "Old Man," and "Alone Again Or." MacLean quit the Elektra label group in 68. His own 70's band sometimes included his half sister Maria McKee, later of Lone Justice. A CD of his demos was released by Sundazed in 97. The blonde born again Christian died on Christmas day of a heart attack. Love leader Arthur Lee is currently serving 8 years in prison, thanks to California's "three strikes" law. He broke parole by owning a handgun.

DON MCGUIRE (80), from Chicago, acted in movies including POSSESSED (47), WHIPLASH (48), THE THREAT (49), and FEAR STRIKES OUT (57), wrote or co-wrote features including MEET DANNY WILSON (51), ARTISTS AND MODELS (55), and BAD DAY AT BLACK ROCK (55), and directed others including JOHNNY CONCHO (56), THE DELICATE DELINQUENT (57) and SUPPOSE THEY GAVE A WAR AND NOBODY CAME? (70). He also created and directed the HENNESSEY (59-62) series and co-wrote the story for TOOTSIE (82).

DAVID MANNERS (Rauff de Ryther Duan Acklom) (97), from Halifax, Nova Scotia, only acted in movies for six years, but he will always be remembered for his roles with Lugosi and Karloff at Universal. He was Jonathon Harker in DRACULA

(31) and was in THE MUMMY and DEATH KISS (32), ROMAN SCANDALS (33), THE BLACK CAT, THE MOONSTONE and THE PERFECT CLUE (all 34), and THE MYSTERY OF EDWIN DROOD (35).

BETTY MARSDEN (79), from Liverpool, England was a stage actress in some films including CARRY ON REGARDLESS (61), THE LEATHER BOYS (63), THE BEST HOUSE IN LONDON and CARRY ON CAMPING (both 69), SUDDEN TERROR (70), and BRITANIA HOSPITAL (82).

ARISTIDE MASSACCESI (63), from Rome, worked as an editor and cinematographer before becoming one of the most prolific directors in Italy. Besides his most common pseudonym Joe D'Amato, he also directed (or produced, wrote or shot) as David Hills, Kevin Mancuso, Peter Newton, Chana Lee Sun, Sarah Asproorn... Some credits are DEATH SMILES ON A MURDERER (73), EMANUELLE IN AMERICA and BLACK COBRA (both 76), TRAP THEM AND KILL THEM (77), BURIED ALIVE and PORNO HOLOCAUST (both 79), THE GRIM REAPER, NIGHT OF THE ZOMBIES and EROTIC NIGHT OF THE LIVING DEAD (all 80), MONSTER HUNTER (81), CALIGULA THE UNTOLD STORY and ATOR THE INVINCIBLE (both 82), ENDGAME (83), 2020 TEXAS GLADIATORS (84), HOUSE 3 (87), FRANKENSTEIN 2000 (92), and CHINESE KAMASUTRA (93). Many of his movies were rip-offs of current hits and some of his most popular and controversial were in the "black Emmanuelle" series. Titles range from PG adventures to hard X porn. He died from a heart attack.

SHEPARD MENKEN (77) was in THE RED MENACE (49), MAN IN THE DARK (53), KILLERS FROM SPACE (54) and others. His voice was used on THE ALVIN SHOW (as Clyde Crashcup) and in THE PHANTOM TOOLBOOTH (69).

RAY MONTGOMERY (76), was in many features including MURDER IN THE BIG HOUSE (42), WHITE HEAT (47), MONKEY BUSINESS (52), PICKUP ON SOUTH STREET (53), and THE SILENCERS (65). He was a regular on RAMAR OF THE JUNGLE (52-4) and appeared on THE LONE RANGER, ROCKY JONES, SUPERMAN, TALES OF TOMORROW, MEN INTO SPACE, HITCHCOCK (several times), THE MUNSTERS and BATMAN. Montgomery died of Parkinson's Disease last June.

BRIAN MOORE (77), from Belfast, Ireland, was a well known author who also wrote screenplays including Hitchcock's TORN CURTAIN (66).

JOHNNY MOORE (64), from Alabama (but raised in Cleveland), was a lead singer for The Hornets (53), then the always changing Drifters on Atlantic (55-7). He sang "Ruby Baby" and others until he was drafted. He joined The (new) Drifters (63-70) and sang "Under The Boardwalk," "Saturday Night At The Movies" and other hits. Johnny Moore's Drifters had more hits in the UK in the 70's (on Bell). He died in Dec. of a heart attack. Moore had lived in London for many years.

GEORGE MURCELL (73), born in Naples, Italy, was in HELL DRIVERS (57), BLOOD OF THE VAMPIRE (58), DON'T PANIC CHAPS! (59), IN SEARCH OF THE CASTAWAYS (62), THE FALL OF THE ROMAN EMPIRE (64), KALEIDOSCOPE (66), THE ASSASSINATION BUREAU (69) and CUTTHROAT ISLAND (95). TV credits include SUPERCAR (voice), THE AVENGERS, DANGER MAN, and THE SAINT. He had been a member of Sir Donald Wolfit's touring stage company.

FREDRIC MYROW (59) composed the scores for STOP (70), A REFLECTION OF FEAR, SOYLENT GREEN and SCARECROW (all 73), HOUR OF THE ASSASSIN (87), SURVIVAL QUEST (89), RUBIN AND ED (91) and all of the PHANTASM movies.

ANTHONY NEWLEY (67), from London, was an actor, playwright, author, composer and lyricist known for the stage hit Stop the World I Want To Get Off and "What Kind Of Fool Am I?" Film roles included OLIVER TWIST (48), as The Artful Dodger, HIGHLY DANGEROUS (50), X THE UNKNOWN (56), DR. DOOLITTLE (67), IT SEEMED LIKE A GOOD IDEA AT THE TIME (76), and THE GARBAGE PAIL KIDS MOVIE (87). He co-wrote the theme of GOLDFINGER (64), was P/D/star... of the (then X-rated) CAN HIERONYMOUS MERKIN EVER FORGET... (69) co-starring Joan Collins (the first of his three wives), wrote the music for WILLY WONKA... (71), (including "Candyman"), and wrote the theme for OLD DRACULA (75). Newley made the British top 40 charts 12 times (59-62) on Decca and was an early influence on David Bowie. He had cancer.

MURRAY (George) NEWLEY (45), from New Zealand, produced DEATH WARMED UP (85), MY GRANDFATHER IS A VAMPIRE (91), JACK BE NIMBLE (93) and others. He killed himself in Auckland while working as a production executive on the STAR WARS prequels.



Hurd Hatfield

DEREK NIMMO (68), from Liverpool, was in RING A DING RHYTHM (62), A HARD DAY'S NIGHT, AGENT 8 3/4, THE SYSTEM, MURDER AHOY! and COAST OF SKELETONS (all 64), THE LIQUIDATOR (65), CASINO ROYALE (67), and ONE OF OUR DINOSAURS IS MISSING (86).

RED NORVO (Kenneth Norville) (91), from Beardstown, IL, introduced the xylophone and vibraphone to jazz music in the 20's. He was in the extremely popular Paul Whiteman Orchestra in the early 30's and married its singer Mildred Bailey (who died in '51). They were billed as Mr. And Mrs. Swing. Red Norvo and His Orchestra (or All Stars) had 15 top 20 chart hits (35-39), some with Bailey, on Columbia, Brunswick and Vocalion. He joined Benny Goodman in '43, and later had his own small bop groups (one included Charlie Parker and Dizzie Gillespie!). He also worked with Woody Herman, Teddy Wilson, Billie Holiday, and Charles Mingus. The red Van Dyke bearded Norvo toured and recorded with Sinatra and continued to record on his own until the '80's.

ORION (Jimmy Ellis) (53), from Orville, Alabama, was a masked Elvis sound-alike who first made the country charts twice in 79 when (Shelby Singleton's) Sun had him add vocals to old recordings and released them as "Jerry Lee Lewis And Friends." The (infamous) LP is called Duets. He then recorded 11 country hits (79-82) and several LPs. "Rockabilly Rebel" was his biggest charter at #63. Ellis had recorded using his real name as early as 64. He and his ex-wife were shot and killed during a robbery attempt at his Alabama package store/pawn shop.

RICHARD PAUL (58), from L.A., was in THE EXORCIST II (77), EATING RAOUL (82), THE MAN WHO WASN'T THERE (83), NOT FOR PUBLICATION (84), UPHILL ALL THE WAY (86), THE PRINCESS ACADEMY (87), BLOODFIST 3 (91) and was Jerry Falwell in THE PEOPLE VS. LARRY FLYNT (96). Paul acted on many TV shows including MARY HARTMAN, FANTASY ISLAND, AMAZING STORIES, ROBOCOP, and DREW CAREY, was a regular on MATCH GAME P.M., MURDER SHE WROTE (he was the mayor), and other shows, did voices for cartoons and movies and was on Firesign Theater LPs. He had cancer.

BOB PECK, (53) from Leeds, England, was in the mini-series EDGE OF DARKNESS (86), many TV movies and features including SLIPSTREAM (89), LORD OF THE FLIES (90), and JURASSIC PARK (93). He had cancer.

GIL (bert) PERKINS (91), from Australia, was a swimming champ who became a stunt double, stunt coordinator and actor in "1,500" films and serials since the late 20's. Some credits are MOBY DICK (30), THE MOST DANGEROUS GAME (32), KING KONG and THE INVISIBLE MAN (both 33), SHE (35), DR. JEKYLL AND MR. HYDE, WHISTLING IN THE DARK, and HELLZAPOPPIN (all 41), FRANKENSTEIN MEETS THE WOLFMAN (43), CAPTAIN AMERICA (44), JAILHOUSE ROCK and TEENAGE MONSTER (both 57), BATMAN (66), BONNIE AND CLYDE (67), THE POSEIDON ADVENTURE and WALKING TALL (both 73), and RAGING BULL (80). A co-founder of the Stuntmen's Association of Motion Pictures (in '60), he also acted on thousands of TV shows including HITCHCOCK, MAN FROM U.N.C.L.E., BATMAN, STAR TREK, and LAND OF THE GIANTS.

LEE PHILLIPS (72), from NYC, was an actor in MARTY (55), TWELVE ANGRY MEN (57), PSYCHOMANIA (63) and others who became a prolific TV director. Credits include THE STRANGER WITHIN (74), SWEET HOSTAGE (75), THE SPELL (77), SALVAGE (79), MAE WEST (82), SAMSON AND DELILAH (84), and BARNUM (86).

DANA PLATO (34), from Maywood, CA, had small parts in BEYOND THE BERMUDA TRIANGLE (75) and EXORCIST II and RETURN TO BOGGY CREEK (both 77), then after being noticed on THE GONG SHOW in '78, became Kimberly on NBC's DIFFERENT STROKES. She was kicked off STROKES in '84 for being pregnant. Her tabloid career included posing in Playboy (89), being arrested for robbing a Vegas video store (91), then acting in BIKINI BEACH RACE and THE SOUNDS OF SILENCE (both 92), the violent CD Rom NIGHT TRAP (93), COMPELLING EVIDENCE (95), just after having breast implants, and DIFFERENT STROKES (96), as a lesbian. She OD'd in Oklahoma City the day after being on Howard Stern's radio show.

ALBERT (Poppy) POPWELL (72), from NYC, was a character actor known for roles in Clint Eastwood movies. He was in COOGAN'S BLUFF (68), LOST FLIGHT (70), DIRTY HARRY (71), CLEOPATRA JONES (73), MAGNUM FORCE (73), CLEOPATRA JONES AND THE CASINO OF GOLD (75), THE ENFORCER (76), THE

BUDDY HOLLY STORY (78), SUDDEN IMPACT (83), SIEGE OF FIREBASE GLORIA (88), and SCISSORS (91). Some TV roles were on TARZAN, NIGHT GALLERY, THE HARDY BOYS, WONDER WOMAN, THE INCREDIBLE HULK, and BUCK ROGERS.

LUIS PRENDES (85), from Spain, was in over 60 features including LOLA MONTES (44), URSUS IN THE VALLEY OF LIONS and KING OF KINGS (both 61), PYRO (63), DR. COPPELIUS and THE CHRISTMAS KID (both 66), WHITE COM-MANCHE, DJANGO DOES NOT FORGIVE and FICKLE FINGER OF FATE (all 67), CHINA 9, LIBERTY 37 (78), JAGUAR LIVES ! (79), TUAREG (84), and ALIEN PREDATOR (87).

ROBIN RAY (63), from England, was in films including CARRY ON CONSTABLE (60) and A HARD DAY'S NIGHT (64). He later hosted several radio and TV programs. He died in Nov.

OLIVER REED (61), from Wimbledon, S. London, was a teenage strip club bouncer, a boxing sparring partner and a movie actor in small roles as early as 55. His first lead was in CURSE OF THE WEREWOLF (60). Early roles included BEAT GIRL and SWORD OF SHERWOOD FORREST (60), THESE ARE THE DAMED, NIGHT CREATURES and PIRATES OF BLOOD RIVER (all 61), PARANOIAC (62), THE CRIMSON BLADE (63), and THE GIRL GETTERS (64), the first of several for Michael Winner. After leaving Hammer, he was in THE SHUTTERED ROOM (67), then OLIVER TWIST, directed by his uncle Sir Carol Reed and THE

ASSASSINATION BEREIA (both 68). After DANTE'S INFERNO (67) and other BBC movies for Ken Russell, he was in the director's very controversial WOMEN IN LOVE (69) and THE DEVILS (71). THE HUNTING PARTY and Z. P. G. (both 71), and BLUE BLOOD and BLOOD IN THE STREETS (both 73), were followed by THE THREE MUSKETEERS (73), the first of four by Richard Lester. Then came TOMMY and TEN LITTLE INDIANS (both 75) BURNT OFFERINGS (76), THE PRINCE AND THE PAUPER (77), MANIAC! (78), THE BIG SLEEP (78), THE BROOD and the Khadfy backed LION IN THE DESERT (both 79), DR. HECKLE AND MR. HYPE (80), SPASMS and CONDORMAN (both 81).

In 81 the tattooed actor with a new wife half his age was arrested (in Utah) for another drunken bar fight. Variety

named him one of the 10 busiest actors of the late 80's, and many of his mediocre movies were backed by Harry Alan Towers. Some later credits were VENOM (82), FANNY HILL (83), THE CASTAWAY (86), THE ADVENTURES OF BARON MUNCHHAUSEN (88), THE PIT AND THE PENDULEM (91), SEVERED TIES (92), and FUNNYBONES (95). Reed died in a bar in Malta, (of undisclosed causes) while acting in Ridley Scott's GLADIATOR.

JACK REITZEN (74), was "Chopstick Joe" on the syndicated TERRY AND THE PIRATES (52). Movie roles included SLAVE GIRL (47), UNTAMED MISTRESS (53), and CAPTAIN KIDD AND THE SLAVE GIRL (54). He died last June.

BERT REMSEN (74), from Glen Cove, N.Y., was in MOON PILOT (61), DEAD RINGERS (64), THE STRAWBERRY STAEMENT and BREWSTER MCCLOUD (both 70), McCABE AND MRS. MILLER (71), NASHVILLE (75), and many other Altman features, TARANTULAS: THE DEADLY CARGO (77), CARNEY (80), STAND ALONE and CODE OF SILENCE (both 85), TERRORVISION and EYE OF THE TIGER (both 86), REMOTE CONTROL (88), DICK TRACY, PEACEMAKER, JEZEBEL'S KISS, and SUNDOWN: THE VAMPIRES IN RETREAT (all 90), EVIL SPIRITS (91) and INDEPENDENCE DAY (97). Some TV roles were on MAN AND THE CHALLENGE, HITCHCOCK, THE OUTER LIMITS, VOYAGE TO THE BOTTOM OF THE SEA and WONDER WOMAN. He received the Purple Heart for wounds received in Okinawa.

BETTY ROCHE (81), was with The Savoy Sultans, then from 43 until the 60's, Duke Ellington and his Orchestra. She sang "Take The A Train" in REVELRY WITH BEVERLY (43).

CHARLES ("Buddy") ROGERS (94), from Olathe, KS, made his acting debut in FASCINATING YOUTH (26), and starred in the Oscar winning WINGS (29). While acting in many light features he led and sang and played in his own band, which had 4 top 20 chart hits in the 30's on Columbia and Vocalion. His band was in the MGM 30's color short PIRATE PARTY ON CATALINA ISLAND and in 40's Soundies. Rogers was married to Mary Pickford from 37 until her death in 79. He was only in two movies after 1942.



Al Hirt

95

RAY RUSSELL (74) was a long time editor at Playboy who wrote many short stories. Films based on his stories or scripts were MR. SARDONICUS (61), PREMAU-TURE BURIAL and ZOTZ! (both 62), X- THE MAN WITH THE X-RAY EYES and THE HORROR OF IT ALL (both 63), CHAMBER OF HORRORS (66), and INCUBUS (80).

JORGE RUSSER (66), from Sonora, Mexico, was in VILLA! (58), RAGE (66), THE WILD BUNCH (69), SOLDIER BLUE (70), THE WRATH OF GOD (72), PAT GAR-RETT... (73), BRING ME THE HEAD OF ALFREDO GARCIA (74), THE RETURN OF A MAN CALLED HORSE (76), EAGLE'S WING (79), ZORRO, THE GAY BLADE (81), LICENSE TO KILL (89), and HIGHWAY PATROLMAN (92).

MARION RYAN (Sapherson) (67), from Leeds, England, was a pop singer who hosted the late 50's SWING ALONG show and was in IT'S ALL HAPPENING (62). Her twin sons Paul and Barry were later UK hitmakers.

LILI ST. CYR (Willis Marie Van Schaack) (81), from Minneapolis, MN, studied ballet and worked as a teen model and Hollywood chorus girl, then played vaudeville as a striptease artist. She became famous for the bubble baths she took on stage and her lavish costumes and props. She adopted her stage name in her adopted home of Montreal (where she was charged with indecency several times) in the 40s. She played nightclubs and was also an early Vegas headliner. The 5'9" blonde beauty was in the movies LOVE MOODS (52), STRIP-O-RAMA and SON OF SINBAD (both 53), BEDROOM FANTASY, VARIETEASE and CARMENESQUE - in 3D (all 54), BOUDOIR SECRETS (55), THE NAKED AND THE DEAD and JOSETTE OF NEW ORLEANS (both 58), I, MOBSTER (59), and RUNAWAY GIRL (66). She later ran her own Hollywood exotic lingerie store and mail-order business. St. Cyr was married six times. Her sister Dardy Orlando had been a burlesque star before she was.

ERNEST SARRACINO (83) was in Republic serials including ZORRO'S FIGHTING LEGION (39), THE MYSTERIOUS DOCTOR SATAN (40), DRUMS OF FU MANCHU (40), and THE ADVENTURES OF CAPTAIN MARVEL (41). He was also in CASTLE OF EVIL (66) and THE HUDSUCKER PROXY (94) and was on NAKED CITY, THRILLER, MY FAVORITE MARTIAN, GIRL FROM U.N.C.L.E., CAPTAIN NICE and other shows. He died last May.

EDDIE SARRANO (51), from East L. A., was the lead singer and musician with The Enchantments, the band that backed Cannibal And The Headhunters. He later led the Headhunters (after Cannibal died). He was a hit and run victim.

AUBREY SCHENCK (90), from Brooklyn, produced SHOCK (44), HE WALKED BY NIGHT and T-MEN (both 48), and PORT OF NEW YORK (50). In 53 he formed Bel-Air Productions with Howard W. Koch. They made over 30 features including SHIELD FOR MURDER (54), BIG HOUSE U.S.A. (55), THE BLACK SLEEP and HOT CARS (both 56), THE GIRL IN BLACK STOCKINGS, UNTAMED YOUTH, BOP GIRL, THE DALTON GIRLS, PHAROAH'S CURSE, and VODOO ISLAND (all 57), FRANKENSTEIN 1970 (58), and BORN RECKLESS (59). Some later Schenck credits are FOR THOSE WHO THINK YOUNG and ROBINSON CRUSOE ON MARS (both 64), DON'T WORRY, WE'LL THINK OF A TITTLE (66), KILL A DRAGON (67), MORE DEAD THAN ALIVE (69) and SUPER-BEAST and DAUGHTERS OF SATAN (both 72).

STEFAN SCHNABEL (87), from Berlin, was in JOURNEY INTO FEAR (42), HOU-DINI (53), THE 27TH DAY (56), THE BIG SHOW (61), THE COUNTERFEIT TRAI-TOR (62), RAMPAGE (63), BLOOD BATH (75), FIREFOX (82), and DRACULA'S WIDOW (87), as Van Helsing. He was a stage and radio actor with Orson Welles' Mercury Theater and acted on LIGHTS OUT, INNER SANCTUM, CAPTAIN VIDEO, and HITCHCOCK, and was a 16 year regular on THE GUIDING LIGHT.

ALEX SESSA (70), from Argentina, was a director and producer. He directed AMA-ZONS (86) and STORMQUEST (87) for Roger Corman.

WILLARD SHELDON (92), was an assistant or 2nd unit director for over 200 films including THE MYSTIC (25), FREAKS (32), THE WEREWOLF (56), THE DAY THE WORLD EXPLODED and 27th DAY (both 57). He directed episodes of DICK TRACY and other TV shows and was a unit production manager for ALFRED HITCH- COCK PRESENTS and other shows.

SHEL SILVERSTEIN (66), from Chi. was a writer and cartoonist for Playboy starting in 52. He wrote comic songs for The Smothers Brothers, The Irish Rovers ("The Unicorn"), Johnny Cash ("A Boy Named Sue"), Loretta Lynn ("One's On The Way"), Dr. Hook And The Medicine Show (all their early 70's hits) and others. He also wrote best selling books and poetry for children. His solo LPs were for

Elektra, Atlantic, Cadet, Columbia and RCA. He died of a heart attack.

(William) **CHARLIE SKEEN** (49) was a stunt man on many Chuck Norris movies and THE HIDDEN and BACK TO THE BEACH (both 87), BULLETPROOF (89), SHOCKER (90), PEACEMAKER (91), and BEST OF THE BEST II (94). He died doing a car chase stunt for Norris' WALKER: TEXAS RANGER.

(Alexander Lee) **SKIP SPENCE** (52), from Windsor, Ontario, was the original drum-mer for the Jefferson Airplane (65/6). When he was fired, he formed Moby Grape, play-ing guitar, and writing and singing ("Omaha"). He quit in 68 after bad LSD experi-ences and being committed to Bellevue in NYC, recorded the cult solo LP Oar after his release and rejoined the band for a '71 reunion LP. Spence spent most of the rest of his life in mental hospitals, probably receiving shock treatments, while battling schizo-phrenia and alcoholism. A ward of California State, he died (from lung cancer) just before the release of the More Oar tribute CD. He had 4 grown children.

DUSTY SPRINGFIELD (Mary O'Brien) (59), from London, had 5 top 40 hits with The Springfields (2 made the U.S. charts), then 17 UK (18 U.S.) solo hits (63-70) on Phillips, then Atlantic. She charted 6 more times in England, including "What Have I Done To Deserve This" with The Pet Shop Boys - #2 (US and UK) in 87. The Springfields (a folk trio including her brother Dion/Tom) appeared in JUST FOR FUN and IT'S ALL OVER TOWN (both 63). Dusty recorded songs for THE COR- RUPT ONES (66), CASINO ROYALE (67), SWEET RIDE (68), NORMA RAE (79) and SCANDAL (89). DUSTY (66/7) and IT MUST BE DUSTY (68) were her UK TV shows. TV appearances included READY, STEADY GO, ED SULLIVAN (3 times), AMERICAN BANDSTAND, HULLABALOO, SHIVAREE and MUSIC SCENE. She was about to receive the OBE from The Queen and be inducted into The Rock And Roll Hall Of Fame when she died from breast cancer.

PHILIP STERLING (76) was in ME NATALIE (69), THE GANG THAT COULDN'T SHOOT STRAIGHT (71), AUDREY ROSE (77), DR. STRANGE and DR. SCORPION (both 78), METEOR (79), FROM THE DEAD OF NIGHT (89), THE DEATH OF THE INCREDIBLE HULK (90) and MY GIANT (98). He acted on stage and on many TV shows since the 50's. Sterling died last Nov.

SHIRLEY STOLER (69), from Flatbush, Brooklyn, NY, was a member of The Living Theater and La Mama, who starred as nurse Martha Beck in THE HONEYMOON KILLERS (71) and as a Nazi in SEVEN BEAUTIES (76). Some other roles were in KLUTE (71), BELOW THE BELT (74), THE DEER HUNTER (78), THE ATTIC (80), DESPERATELY SEEKING SUSAN (85), THREE O'CLOCK HIGH (87), STICKY FINGERS and SHAKEDOWN (both 88), MIAMI BLUES and FRANKENHOOKER (both 90) and MAC and MALCOLM X (both 92). She was also a regular on THE PEE

WEE HERMAN SHOW. Stoler, who died from heart failure, might have been aka Shirley Kilpatrick of THE ASTOUNDING SHE MONSTER (58) !?

JESSE STONE (97), from Atchison, KS, was one of the key people in the develop-ment of rock and roll music. The grandson of slaves and an American Indian, he first appeared on stage at the age 5 with the family minstrel show. He met Scott Joplin, was given a plane ride by the Wright Brothers (!) and had his own first band in 1916. The Kansas City piano player and writer first recorded in 1926. He was an arranger in the 30's and 40's for the jazz, swing and jump bands of Louis Armstrong, Kay Kaiser, Chick Webb, and Louis Jordan. His song "Idaho" was #4 by Benny Goodman and #3 by Alvino Rey in '42. He married lead vocalist Evelyn McGee of the all female International Sweethearts Of Rhythm. He co-formed Atlantic Records in '45 with Herb Abramson but was soon bought out. He wrote "Money Honey," first recorded by the Drifters (#1 R+B in '53) and "Shake, Rattle and Roll," first by Joe Turner (#1 R+B in '54). "Shake" went #7 pop in '54 by Bill Haley and both hits were covered by Elvis. He was involved with Atlantic's biggest early hits as a writer (often as Charles E. Calhoun), A+R man, conductor, produc-er and arranger. Stone was still performing (with his singer wife) in Orlando, Florida clubs until recently.

SUSAN STRASBERG (60), from NYC, was the daughter of famous acting teacher Lee Strasberg (who died in 82). She was in some major studio movies starting in 55 (when she was on the cover of Life), but is remembered for her horror, TV and indy features. Credits include Hammer's SCREAM OF FEAR (60), THE TRIP (67), PSYCH-OUT and THE NAME OF THE GAME IS KILL! (both 68), HAUSER'S MEMO-RY (70), PSYCHO SISTERS (72), THE LEGEND OF HILLBILLY JOHN, AND MIL-LIONS WILL DIE! and FRANKENSTEIN (all 73), ROLLERCOASTER and SST:



David Manners

DEATH FLIGHT (both 77), THE MANITOU (78), BLOODY BIRTHDAY (80), SWEET SIXTEEN (83), DELTA FORCE (86), and THE RETURNING (90). Some series credits were THE INVADERS, THE SIXTH SENSE, NIGHT GALLERY, THE EVIL TOUCH, TALES OF THE UNEXPECTED, and TALES FROM THE DARKSIDE. She briefly married actor Christopher (WILD IN THE STREETS) Jones in 65 and they had a daughter. Strasberg, who had cancer, also wrote several books, one about her friend Marilyn Monroe.

DARRELL SWEET (51), from Scotland, was the drummer for Nazareth. A dozen of their A+M LPS charted in America. 11 songs charted in England, but their lone U.S. top 40 hit was a remake of Roy Orbison's "Love Hurts" (#8 in '75). Sweet died during an American tour, of a heart attack.

WILLIAM D. TASKER (54) composed the scores of DOCTOR DEATH (72) and BEYOND THE VALLEY OF THE ULTRA VIXENS (79). He died last May.

DON (Ritchie) TAYLOR (78), from Pittsburgh, PA, was in GIRL CRAZY (43), SONG OF THE THIN MAN (47), THE NAKED CITY (48), STALAG 17 and GIRLS OF PLEASURE ISLAND (both 53), MEN OF SHERWOOD FORREST (54), as Robin Hood, I'LL CRY TOMORROW (56), LOVE SLAVES OF THE AMAZON (57), THE SAVAGE GUNS (62), and others. He then directed 15 features including EVERYTHING'S DUCKY (61), RIDE THE WILD SURF (64), JACK OF DIAMONDS (67), FIVE MAN ARMY (69), ESCAPE FROM THE PLANET OF THE APES (71), ISLAND OF DR. MOREAU (77), DAMIEN: OMEN II (78), THE FINAL COUNTDOWN (79), and MY WICKED WICKED WAYS (85). He also directed episodes of M SQUAD, HITCHCOCK, HAVE GUN WILL TRAVEL, THE FLYING NUN, THE NIGHT GALLERY and many TV movies. He was married to actresses Phyllis Avery and Hazel Court.

WILL TREMPER (70), from Brauch, Germany wrote TEENAGE WOLFPACK (56) and directed and wrote ESCAPE TO BERLIN (60), THAT WOMAN (66), THE NAUGHTY CHEERLEADERS (69) and others.

BUDDY TRENIER (85), from Mobile, AL, was one of the Treniers, formed by the younger twins Claude and Clifford, who first recorded in '45. The four brothers (two joined in 49) only had one hit ("Go! Go! Go!" #10 R+B on Okeh in '51), but were rock and roll pioneers with a wild stage act and records like "Hi Yo Silver"/"Poon-Tang" (in '52). They appeared in THE GIRL CAN'T HELP IT (56), DON'T KNOCK THE ROCK and CALYPSO HEAT WAVE (both 57), and JUKE BOX RHYTHM (59). The Treniers toured England with Jerry Lee Lewis in 58 and later were Vegas favorites.

BOBBY TROUP (80), from Harrisburg, PA, wrote "Route 66" in '46, recorded by Nat King Cole, then Chuck Berry, The Rolling Stones, Them and others and the theme songs from THE GIRL CAN'T HELP IT and ROCK PRETTY BABY (both 56). The pianist and singer was in 50's Transcription juke box shorts, BOP GIRL GOES CALYPSO (57), THE HIGH COST OF LOVING (58), THE GENE KRUPA STORY (as Tommy Dorsey) and THE FIVE PENNIES (both 59), FIRST TO FIGHT (67), NUMBER ONE (69), and MASH (70). He and his wife Julie London were regulars on the EMERGENCY series (72-7) and he acted on many other Jack Webb produced shows.

ROGER TROUTMAN, (47), from Hamilton, Ohio, founded the much sampled Dayton based extreme funk family band Zapp with his 3 brothers. They used to open for Bootsy Collins, who helped them get signed to Warners. Zapp had 10 80's R+B chart hits including the #1 "Dance Floor" (82) and as just Roger, Troutman had seven other R+B chart hits. 8 songs also made the pop charts, including songs with the Brit group Scritti Politti and 2 Pac. The lead guitarist/singer was shot to death 4/25/99, by his manager brother Larry (54) in a murder-suicide, police said.

JEAN VANDER PYL (79), from Phil., was a radio actress (Amos And Andy, Father Knows Best...), who went to work for Hanna-Barbera from the late 50's until recently, doing many voices for all their animated shows and features. She was the last surviving original cast member of THE FLINTSTONES (60-66). She was the voice of Wilma, Rosie the Robot and Mrs. Spacely on THE JETSONS and acted on LEAVE IT TO BEAVER, PETTICOAT JUNCTION and in THE FLINTSTONES (94). She had lung cancer.

DAVID OREN WARD (27) was in WITCHOUSE, KILLER EYE and other recent features. He was stabbed to death in Hollywood.

PHIL WARREN (Warren S. Magwood) (83), from Oregon, acted in films since the late 30s, including THE FALCON'S ADVENTURE (46), BORN TO KILL, THE DEVIL

THUMBS A RIDE and THE SPOOK SPEAKS (all 47), DANGER OF THE CANADIAN MOUNTED (48 serial), and SUPERMAN AND THE MOLE MEN (51). He died in Oct.

WOODY WATSON (50), from Trenton, Texas, was in features including PRAY FOR DEATH (85), BLIND FURY (89), I COME IN PEACE (90), ROBOCOP II (90), ALL AMERICAN MURDER (92), HEXED (93), POWDER (95) and THE CURSE OF INFERNO (97). He was killed in a tractor accident.

JULIUS WECHTER (63), from Chicago, was a late 50's percussionist and vibre player in Martin Denny's group. While (briefly) the marimba player with Herb Alpert's Tijuana Brass, he composed "Spanish Flea," recorded by more than 60 artists and used as the theme for THE DATING GAME. Wechter also did studio work with The Beach Boys, Sonny & Cher, The Righteous Brothers and others. He formed the Baja Marimba Band in '63. The comic nine person instrumental group (complete with sombreros and fake mustaches) recorded many easy listening LPs for Alpert's A+M. Wechter had cancer.

ARIADNE WELTER (68), from Mexico, was in Bunuel's THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ (55), THE VAMPIRE and THE VAMPIRE'S COFFIN (both 57), THE DEVIL'S HAND (58), THE BRANIAC (61), THE DIABOLICAL DUTCHESS (64) and THE PANTHER WOMAN (66). She was the younger sister of Hollywood actress Linda Christian, who was also in THE DEVIL'S HAND. She worked in films, on the stage, and on TV until a few months before her death.

SEÑOR WENCES (103!), from Spain, was a master ventriloquist, famous for his many (23) appearances on ED SULLIVAN. He bickered and bantered with Johnny (his fist with a face and wig) and Pedro (a head in a box) while he drank, smoked and juggled. Wences, who was a teenage bullfighter, entertained four presidents, toured with Martin And Lewis, did a Broadway show with Danny Kaye, and played every casino in Vegas, continued touring into his early 90's. The Spanish Loyalist also appeared on CAPTAIN KANGAROO and HOWDY DOODY.

BILL WENDEL (Joseph Wenzel) (75), from NYC, was a regular on THE ERNIE KOVACS SHOW (56), and was the announcer for LATE NIGHT WITH DAVID LETTERMAN until he retired in '95. The radio and TV announcer worked with Bob Hope, Ernie Kovacs, Jack Parr, Merv Griffin, and many others, usually at NBC. He had cancer.

DOUG WESTON (72), was the founder (in 57) of the famous Troubadour nightclub on La Cienega, then Santa Monica Blvd. Over the years, the club's acts included Lenny Bruce, Phil Ochs, Judy Henske, the Byrds, Jackson Browne, Cheech & Chong, and countless other folk, bluegrass, comedy, rock, and later, heavy metal acts.

JOE WILLIAMS (Goreed) (80), from Cordele, GA, was a vocalist with The Jubilee Boys, Johnny Long and Jimmy Noone (in the 30's), and Les Hite, Lionel Hampton, and Coleman Hawkins (40's). "Everyday I Sing The Blues" was a #8 R+B chart solo hit (in 52) on Checker (it was a bigger hit by Lowell Fulson), then he was with The Count Basie Band till the early 60's. He sang in JAMBOREE (57), on shows including ED SULLIVAN, SHINDIG, and MIDNIGHT SPECIAL and acted on THE CROSBY SHOW (80's). He was still active as a jazz singer.

MAE WILLIAMS (77) was a teen singer with the Tommy Dorsey and Benny Goodman bands who was in some 70's/80's movies and played Mrs. Tremont on TWIN PEAKS.

ORLANDUS WILSON (81), from Norfolk, VA, was one of The Golden Gate Quartet. He also managed the still active gospel group. They appeared in HIT PARADE OF 1943, HOLLYWOOD CANTEN (44), and A SONG IS BORN (48).

ERNIE WISE (Wiseman) (73), from Leeds, England, was the short half of the Morecambe And Wise comedy team. They played music halls in the 40's, were radio stars in the 50's, and had their own TV shows as early as '54 (the early Beatles were guests). They were in several movies and hosted the PICADILLY PALACE, aired in the U.S. in '67. Eric Morecambe died in '84.

MICHAEL ZASLOW (54) was in the first aired STAR TREK episode (The Man Trap) in 66. He was in METEOR (79) and STAR TREK: FIRST CONTACT (96) and was a regular on THE GUIDING LIGHT and other soap operas. He died in Dec. of Lou Gehrig's Disease.

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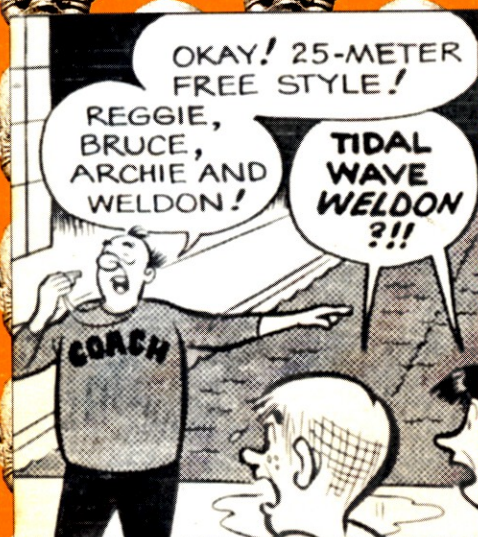
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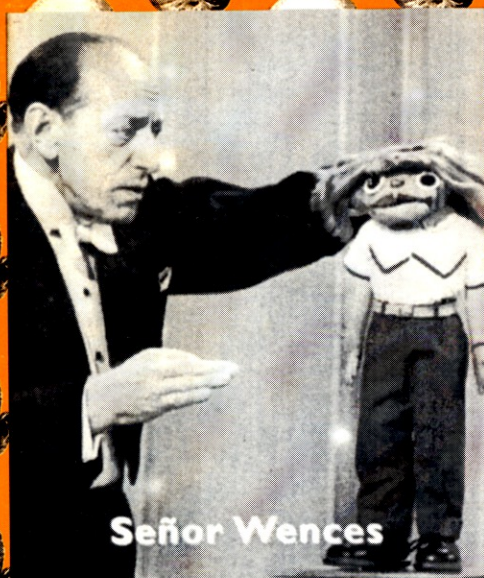
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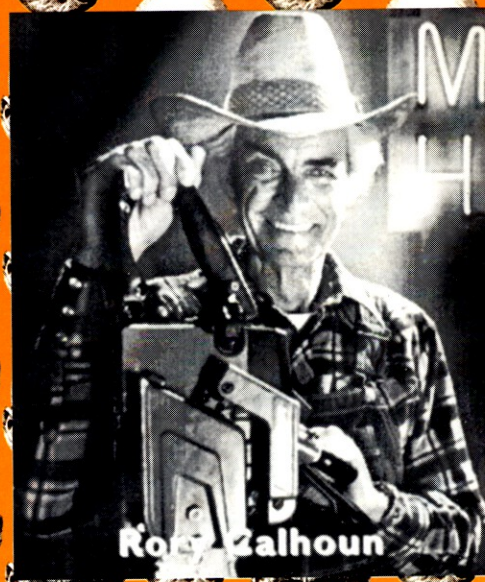
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